

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

is the spot for a commercial



Millions of voters will listen to election returns on radio next month, and they'll hear your message and vote for your product, too, when you schedule Spot during Radio's election coverage.

OB	Albuquerque	KARK	Little Rock	WRNL	Richmond
JSB	Atlanta	WINZ	Miami	KCRA	Sacramento
IGR	Buffalo	WISN	Milwaukee	WOAI	San Antonio
IGN	Chicago	KSTP	Minneapolis-St. Paul	KFMB	San Diego
YFAA	Dallas-Ft. Worth	WTAR	Norfolk	KMA	Shenandoah
IKMH	Detroit	KFAB	Omaha	KREM	Spokane
PRC	Houston	WIP	Philadelphia	WGTO	Tampa-Orlando
YDAF	Kansas City	KPOJ	Portland	KVOO	Tulsa
		WJAR	Providence		

Radio Division

**Edward Petry & Co., Inc.**

The Original Station  
Representative

## AGENCIES BEEF UP MEDIA DEPARTMENTS

More middle-echelon executives are being added as departments grow in size, depth

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## How accurate are radio/tv ratings data?

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## How Proctor's network tv debut paid off

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DIGEST ON PAGE 4



# THE QUALITY TOUCH



**W F A A**

TELEVISION abc  
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

The restoration of an old master . . .  
Just imagine the quality touch,  
meticulous care and infinite patience  
required. These are the same basic  
ingredients which comprise the  
quality touch atmosphere surround-  
ing today's better television and radio  
station operations.

*Represented by*

Edward Petry & Co., Inc.

*The Original Station Representative*

*The Station*

**WPEN**

*of the Stars*



**STAR-STUDED PROGRAMING**



**STAR PERSONALITIES**



**STAR FEATURES**



**STAR FAN CLUB**



**STAR NEWS**



**STAR-TLING RESULTS!**



**MORE LOCAL and**

**MORE NATIONAL Advertisers**



**Than Any Other Philadelphia Radio Station**

**HITCH YOUR SALES WAGON TO A STAR**

# WPEN

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta  
THE CONSOLIDATED SUN RAY STATIONS **WPEN - Philadelphia WALT - Tampa; WSAI - Cincinnati**



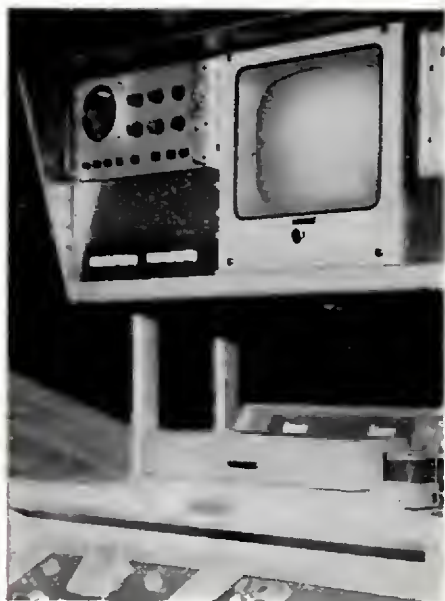
# WSIX-TV

Now offers

*"Live" as Life*

Quality...with NEWEST

## VIDEOTAPE\*



### the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE\* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.



### TV 8 LAND OF THE CENTRAL SOUTH

Represented by Peters, Griffin, Woodward, Inc.



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# WHO-TV HAS BUY-APPEAL!

WHO-TV  
WHO-TV  
WHO-TV  
WHO-TV  
WHO-TV  
WHO-TV  
WHO-TV  
WHO-TV

WHO-TV

Thousands of Central Iowa housewives get most of their shopping and *buying* ideas from WHO-TV — because this station reaches more of their homes in 80 of 120 quarter hours surveyed, from Noon to 6 p.m., Monday through Friday (NSI — June 20-July 17, 1960).

Family Theatre, an exclusive WHO-TV production, reaches an average of 49% more homes than any other station in the market — Noon-2 p.m., Monday through Friday!

WHO-TV's "station time" programming is produced with the state's leading television personalities and studio facilities, plus one of America's most complete film libraries\*.

Sell Central Iowa's housewives, at a low cost per thousand, on daytime WHO-TV. Ask your PGW Colonel for availabilities!



.....  
\*MGM Package ★ WARNER BROTHERS "Vanguard"  
★ "Showcase Package" ★ NTA "Dream," "Champagne,"  
"Lion," "Sunset," "Santa Monica" ★ SCREEN GEMS  
"Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE  
"Constellation" ★ M and A ALEXANDER "Imperial  
Prestige" ★ PARAMOUNT LIBRARY and others.  
.....

WHO-TV is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO Radio, Des Moines  
WOC-TV, Davenport

## WHO-TV

Channel 13 • Des Moines

NBC Affiliate

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., National Representatives

# nail down more sales



with  
SAN ANTONIO'S

Channel  
**K12**  
**ON tv**

ABC Television in San Antonio...  
the Greatest Unduplicated Live  
Coverage in South Texas!

Represented by  
**THE KATZ AGENCY**

## NEWSMAKER of the week

*Procter & Gamble, the air media's largest advertiser, continues its unique policy of choosing its top corporate executives from the ranks of the advertising department with the naming of W. Rowell Chase, v.p. in charge of its soap products division and a former ad manager, to executive vice president. The general advertising manager will report to him.*

**The newsmaker:** With the election of W. Rowell Chase as executive vice president for Procter & Gamble, the Cincinnati marketing colossus dittos its long-standing policy of choosing its top executives from the ranks of its advertising department.

In his new post, Chase will continue to be directly responsible for operation of the company's domestic soap products division, but hereafter P&G's general advertising manager and the general manager of its bleach business will report directly to him.

P&G, the leading air media advertiser, now lists board chairman Neil H. McElroy, president Howard J. Morgens, and executive vice presidents Walter L. Lingle Jr. and Chase as its top four executives. All came up from the "brand manager" posts created by McElroy in the early 1930's, when he pioneered in coordinating sales and advertising and the brands system.



W. Rowell Chase

At the 11 October meeting during which Chase was elected executive v.p., the "rather exceptional progress" being made by P&G Duncan Hines Cake Mix line, which in 18 months took over about 25% of the cake mix market in the face of two entrenched leaders, was cited by the board of directors.

This is certainly a feather in tv's cap, and that of the Duncan Hines agency, Compton, for P&G has said that its strong and creative pitch in spot tv was the major factor in pushing the mix to the top. (See "Tv's Cake Mix Battle: What Next?" SPONSOR, 15 August 1960.)

Executive v.p. Chase, has been more interested in soaps and bleaches since he joined P&G in 1931 as a sales trainee. Harvard '26 and Harvard Business '28, he had spent three years with Sears Roebuck. In 1932 he was appointed a brand manager in P&G's advertising department and rose to brand promotion manager in 1936.

By 1951 he held the post of advertising manager, and in 1954 was named general advertising manager and a member of the administrative committee. In 1955 it was v.p., advertising and in 1957 v.p., soap products division and member of the board of directors. The 56-year-old executive is married and has a son and a daughter.



# the key to many doors



For the buyer or seller of broadcast time NCS '61 is the master key that unlocks new opportunities . . . provides fresh solutions to recurrent problems in . . .



#### **Marketing**

What broadcast coverage should you buy, county-by-county, to meet your sales goals?



#### **Distribution**

Do advertising allocations match your sales area potentials?



#### **Media Selection**

How can you tailor a campaign to fit the varying characteristics of markets?



#### **Station Management**

Are you reaching the right prospects at a reasonable price?

NCS '61, now polling 375,000 radio homes, is timed to coincide with release of 1960 U.S. Census figures. Nielsen Coverage Service alone will give authoritative answers on radio and television coverage and circulation . . . current information from every county in the U.S.

**FOR ALL THE FACTS CALL . . . WIRE . . . OR WRITE TODAY**

CHICAGO 1, ILLINOIS, 360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK, 575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA, 70 Willow Road, DAvenport 5-0021

# Nielsen Coverage Service

Service of A. C. Nielsen Company 2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

## HOT DAWG!

Everybody wants Deputy Dawg. He is syndication's *hottest* new cartoon property. *Variety* reports that Deputy's Terrytoons-produced series "continues to pile up sales, with the 75-market gross now up to \$850,000."

The excitement figures. Deputy Dawg and his pals (Vincent Van Gopher, Li'l Whooper, Muskie and others) were created for the special delight of television audiences and advertisers (Lay's Potato Chips is sponsoring Deputy in dozens of Southern markets). Then there's a merchandising bonanza: Deputy Dawg apparel, comics, records, games, toys, books available from Grosset & Dunlap, RCA Victor, Dell Publishing, Ideal Toy Corporation and other licensees.

Better order your 26 Deputy Dawg half-hours today. Because, take it from us, he's *hot*! For details, call or write to the nearest office of... **CBS FILM**

"...the best film programs for all stations."  
Sales offices in New York, Los Angeles, Chicago,  
San Francisco, St. Louis, Detroit, Atlanta,  
Dallas, Boston. In Canada: S.W. Caldwell Ltd.





# WANTED



# DEPUTY DAWG

It takes

# VIDE-KNOW-HOW



## and WVEC's "SHOCK THEATRE" has it!

**VIDE-KNOW-HOW** is the rare Shawmanship/Salesmanship that has earned consistent Top (late night) Ratings\* for the show that features old (some very old) horror pictures. Host "Ronald" is resurrected every Friday night to guide legion viewers and delighted sponsors through television's hottest late periods. With 65% more viewers than the other two stations on average, "SHOCK THEATRE" typifies the job WVEC-TV is doing. **VIDE-KNOW-HOW** delivers the audience, too, in the market's Top Rated\* children's show and 89 Top Rated prime quarter hours.

\*Tops in EVERY Survey since March '60

# WVEC-TV

**NORFOLK • PORTSMOUTH  
NEWPORT NEWS • HAMPTON**  
Represented by THE KATZ AGENCY



## DETROIT? PITTSBURGH? NEWARK?



## NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

### JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	\$ 40,355,000
Households	423,600	Automotive Sales	\$ 299,539,000
Consumer Spendable Income	\$1,761,169,000	General Merchandise	\$ 148,789,000
Food Sales	\$ 300,486,000	Total Retail Sales	\$1,286,255,000

### KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

# KNOE-TV

Channel 8  
Monroe, Louisiana

CBS • ABC  
A James A. Noe Station  
Represented by  
H-R Television, Inc.

Photo: The Crossett Company—producers of lumber, paper, chemicals and charcoal—Crossett, Arkansas.

## SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS

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man; Wilke Rich; Irene Sulzbach; Dan

Tinker; Flora Tomadelli



# Middle Western Spread

NOW THAT the frost is on the pumpkin and ducks are writing V's overhead, Eastern Iowans have a choice of fall spectacles: the farm-, or town-, or city-born availability of near-by nature, or cosmopolitan entertainment, bought with the twist of a television dial. We compete with the changing seasons. Fortunately, it rains—and the nights grow frigid.\*

Middle Western Eastern Iowa is east of the West that has been described as the place where it's always a long way from here to there. In WMT-land it's always a middle way from here to there. The scale is comprehensible. Distances, compressed by train and car and four-lane highway, have yielded to the march of mechanization and electronics. Yet Iowan's live spread out. The top six metropolitan centers account for only 31% of Iowa's population—and WMT-TV is home-town station for three of those centers.

In this spread-out market you need the coverage WMT-TV provides: 51 counties in Eastern

Iowa with about 400,000 tv homes—more than half of all tv homes in all Iowa.

WMT-TV. Cedar Rapids—Waterloo. CBS Television for Eastern Iowa. Affiliated with WMT Radio, KWMT Fort Dodge. National Reps: The Katz Agency.



\*Sets-in-use figures are often in the seventies. WMT-TV has the largest Eastern Iowa audience of all tv stations. ARB Metro Area Reports, Feb. '57–Nov. '59; NCS 1, 2, 3.

# Commercial commentary

*That station has  
four equal  
sides - only  
Grown ups  
Listen to it!*

If having a solid adult audience is square, we're the squarest!

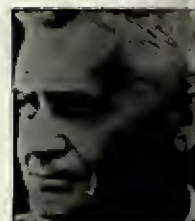
WSUN has the greatest percentage (97.2%) of adult listeners of any station on Florida's west coast. Furthermore this adult leadership is throughout the entire 24-hour broadcast day, and to the entire 29 county Suncoast area with 1,404,403 people. In WSUN radio homes the adults control the listening... they control the purse strings, too! For top results use the grown up's station...



## Cottage small by a tv camera

One minute before the third, and technically most difficult, of the Kennedy-Nixon debates went on the air, an excited voice blurted out suddenly over the PA system in ABC's studio TV-2.

"Attention please! Attention please! The New York City Fire Department reminds us that smoking is not permitted in this building. Please put out your cigarettes. We are sorry."



There was a tiny murmur of protest among the nearly 200 members of the working press sitting at the long tables (TV-2 was the official New York pressroom for the debate. "Damn," said a jowly character next to me. "And it was a 65¢ cigar, too.")

I remember this silly, trivial incident because, looking back now on the telecast of 13 October, I think it was the only possible gripe which even the sourest anti-tv sorehead could have had about the magnificent arrangements which ABC made for the great debate.

And of course, after all, when Leonard Goldenson and Ollie Treyz face the pomp and majesty of the New York Fire Department, they are confronting a power greater even than themselves.

But in every other respect ABC's planning and attention to a million complex details left me absolutely gaga with admiration. And I wonder how many people, even in our own industry, fully realize what a tremendous job the networks did with these programs.

## More than just free time

When I saw the first two debates, produced by CBS in Chicago and NBC in Washington, I did so on my own home screen. And I remember thinking then that the industry's primary contribution to the campaign was a sizeable hunk of expensive free time (better than \$325,000 per program) plus some rather simple sets and production.

But when the debates shifted to New York, and I had a chance to discover first hand some of the fantastic problems involved, I began to realize that the networks can be even prouder of the almost incredible amounts of technical and executive care, time, and attention, as well as the substantial out-of-pocket costs, which they donated to these unique political broadcasts.

The third debate, of course, involved three studios and two origination points with Kennedy in New York. Nixon in one Hollywood studio, and the panel of reporter questioners in another.

Even under ordinary conditions, the electronic sleight of hand required for such cross-country switches is tough enough. But with a great debate it's just plain murder.

Technically, the Kennedy voice and image was shot cross country to Master Control in Hollywood, where it was mixed with the audio and video from the Nixon and panel studios, and then fired back to Chicago whence it was fed to the three tv and four radio networks.

(Please turn to page 14)





## CLEAR CHANNEL PROBLEM

Take our channel number (seven). Use it four times with arithmetical signs so that the total comes to a perfect score (100)\*.

Send us the correct answer and win a copy of Dudency's "Amusements in Mathematics"—Dover Publications, Inc., N.Y. (If you've already won it, say so in your entry and we'll provide a different prize.)

\*Current perfect score in D.C.: ARB Metro Area Survey (August) shows WMAL-TV first, Sunday through Saturday, 6 p.m. to midnight.

# wmal<sup>abc</sup>-tv

Channel 7, Washington, D. C.

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with WMAL and WMAL-FM, Washington, D. C., WSVA-TV and WSVA, Harrisonburg, Va.



Businesses that want star billing in Metropolitan New York advertise on WPAT . . . Metropolitan New York's leading good music station. We can't quite promise that all the world will be your stage, but 31 counties throughout New York, New Jersey, Pennsylvania and Connecticut will be and that's a potential audience of more than 17,000,000 people in more than 5,000,000 radio homes. Two-a-day or eight-a-day, commercials get results on WPAT. That's why amusement and entertainment advertising alone has increased 191% in three short years on our station and that's only one, count it, one, of many advertising categories that has shown record breaking gains. We say *that's* show business! Advertisers like these seem to agree: *Allied Artists, Buena Vista, Columbia Pictures, David Merrick Productions, Freedomland, Loew's Theatres, MGM, The Museum of Modern Art, The New York City Ballet, Paramount Pictures, Radio City Music Hall, Twentieth Century Fox and United Artists.* They are only a few of the many who, in the past three years, have advertised on WPAT . . . the station with the drama of success.

WPAT  
&  
WPAT-FM

But what complicated the already complex was the painstaking impartiality ABC had to exercise at both ends of the feed.

The Nixon and Kennedy studios had to be painted the same, set the same and lighted the same to forestall charges of favoritism. Voice levels had to be absolutely balanced, camera angles identical, and even delicate timing operation perfectly synchronized.

On top of the three cameras facing Nixon and the three facing Kennedy were so-called "panic boxes" to warn the candidates about their 2½ minute limits for answers and 1½ minute limits for rebuttal. (A green light showed o.k., a yellow, caution, and red, you're off.)

During the debate these panic boxes were operated simultaneously by two engineers in constant telephone communication between New York and Hollywood. And meanwhile ABC director Marshall Driskin was watching nine separate monitors for his camera choices.

Small wonder that ABC found it necessary to spend a full hour on Wednesday and four hours on Thursday for expensive camera rehearsals with standins for the Senator and Vice President. All in all it took over 300 technicians to get the debate on the air.

#### And Philippine mahogany yet

And the technical was only one of many different phases with which the networks had to contend. There were hours of high-level negotiations with party chieftains (Kennedy and Nixon changed the rules for the third debate the very day it was going on the air.)

There were all kinds of arrangements to be made for meeting and greeting v.i.p. guests. Complex security problems required coordinating the work of network police departments, city police and fire departments and the U.S. Secret Service.

In the matter of press relations, the debates placed the networks in an entirely new position. For the first time, tv events were being reported in and for themselves by huge numbers of newsmen.

For the third debate, for instance, in New York alone 80 different news outlets sought press passes. To provide credentials, ABC scheduled a press luncheon at the Sherry-Netherlands, where we were given badges and a 13-page briefing on arrangements.

In studio TV-2 the network had installed 48 phone booths for reporters, including two each for AP and UP and one apiece for the *New York Times*, *Herald-Tribune*, *News*, and *Wall Street Journal*. A press canteen in one corner of the studio provided sandwiches, coffee and soft drinks.

To get fast transcripts of the debate, stenotype operators working directly from the monitors, handed their copy to typists who cut stencils which were fed into a battery of duplicating machines.

The first page of the script was being distributed to us within nine minutes. The complete script was available 30 minutes after the debate was over (breaking NBC's Washington record of 43.)

There was no audience for the debate itself. In the studio, three pool reporters acted as observers for the rest of us. Twenty minutes before airtime David Wise of the *Herald-Tribune*, described the set.

"ABC has built a 'cottage' right on the stage. It's a dressing room for Kennedy with desk, chairs, and a little bathroom. And—the network wants me to tell you—it's paneled in Philippine mahogany."

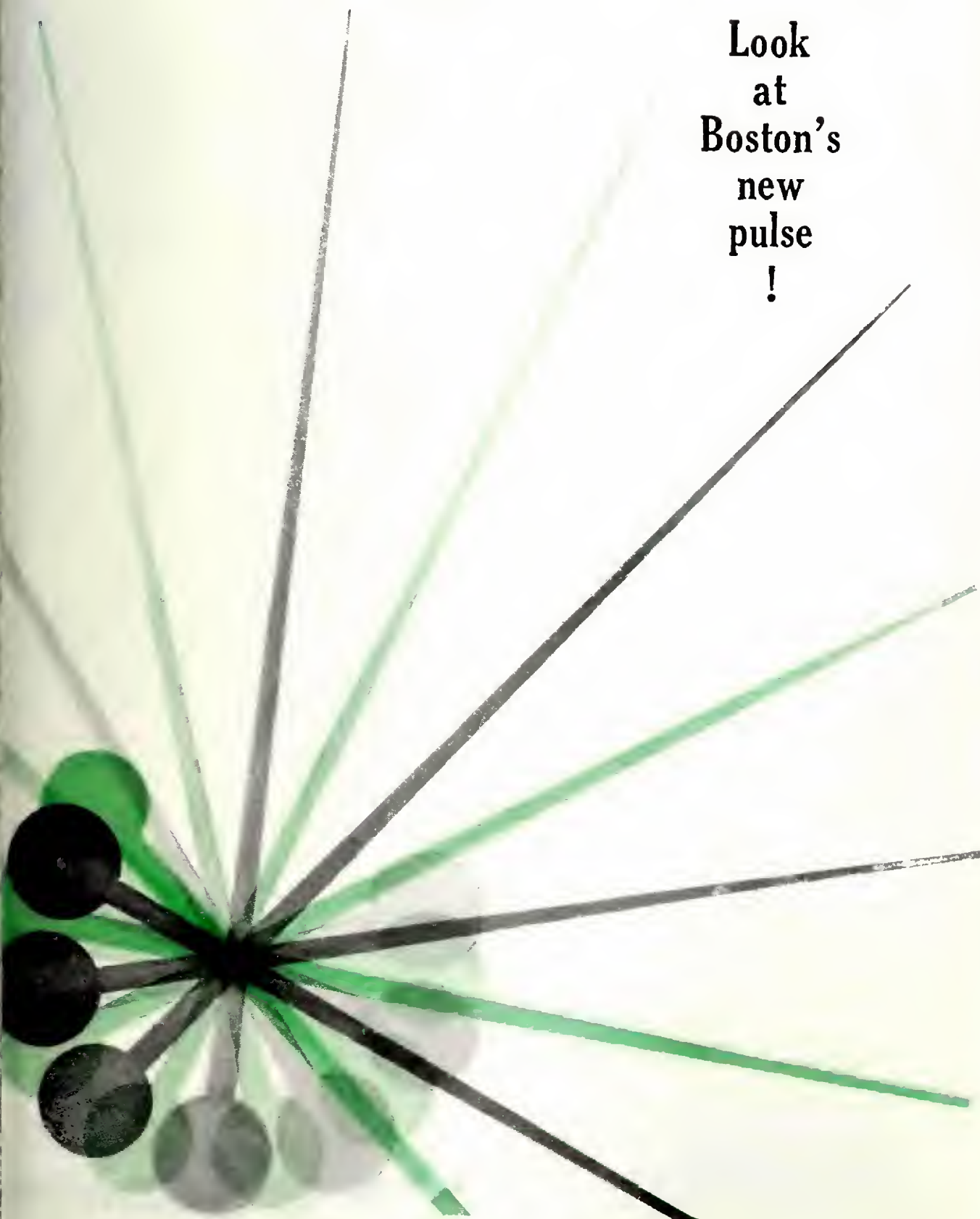
There was a howl of laughter from the Fourth estate. But if Leonard and Ollie want to be proud of that mahogany, and of all the rest of their debate arrangements—I think they have every right to be. ▀



New research concept, measuring significant audience in seven areas, shows more families spend more time listening to WBZ than any other Boston radio station! Get the full Pulse report from your AM Radio Salesman.

**WBZ** WESTINGHOUSE BROADCASTING COMPANY, INC. **WBZ** BOSTON + WBZA SPRINGFIELD  
REPRESENTED BY AM RADIO SALES

Look  
at  
Boston's  
new  
pulse  
!



## Our Altruism Backfired

*Our stations were 100% successful in selling coverage of both political conventions in every Corinthian market.*

We fielded a 14-man team—complementing CBS's superb national coverage—to achieve local and regional coverage, to tell an intensive story of our respective state delegations, and to view national events with local eyes. We did this with our eyes open, hardly daring to hope for extensive sponsorship, fully prepared to underwrite the expense in the interest of service. The fact that we didn't have to is a tribute to the enlightened local, regional and national sponsors who saw the prestige—and commercial—value of our local coverage.

### *Among the comments:*

"Countless compliments attest that convention programs gave us a prestige vehicle for primarily institutional messages. We feel that other advertisers throughout the country should watch this sort of thing carefully and evaluate its possible future value to themselves."

—Texas National Bank (Agency: Goodwin-Dannenbaum) on KHOU-TV, Houston.

"Purchase of both conventions gave complete saturation of our market . . . KOTV spending lot of money and effort bringing local angle to our public. Excellent opportunity for advertising."

—Safeway Stores (Agency: Perry Ward Associates), co-sponsor with Conoco Gasoline (Benton & Bowles), on KOTV, Tulsa.

"Corinthian's convention coverage gave us saturation with dominance, intense audience interest—and lots of family audience per dollar."

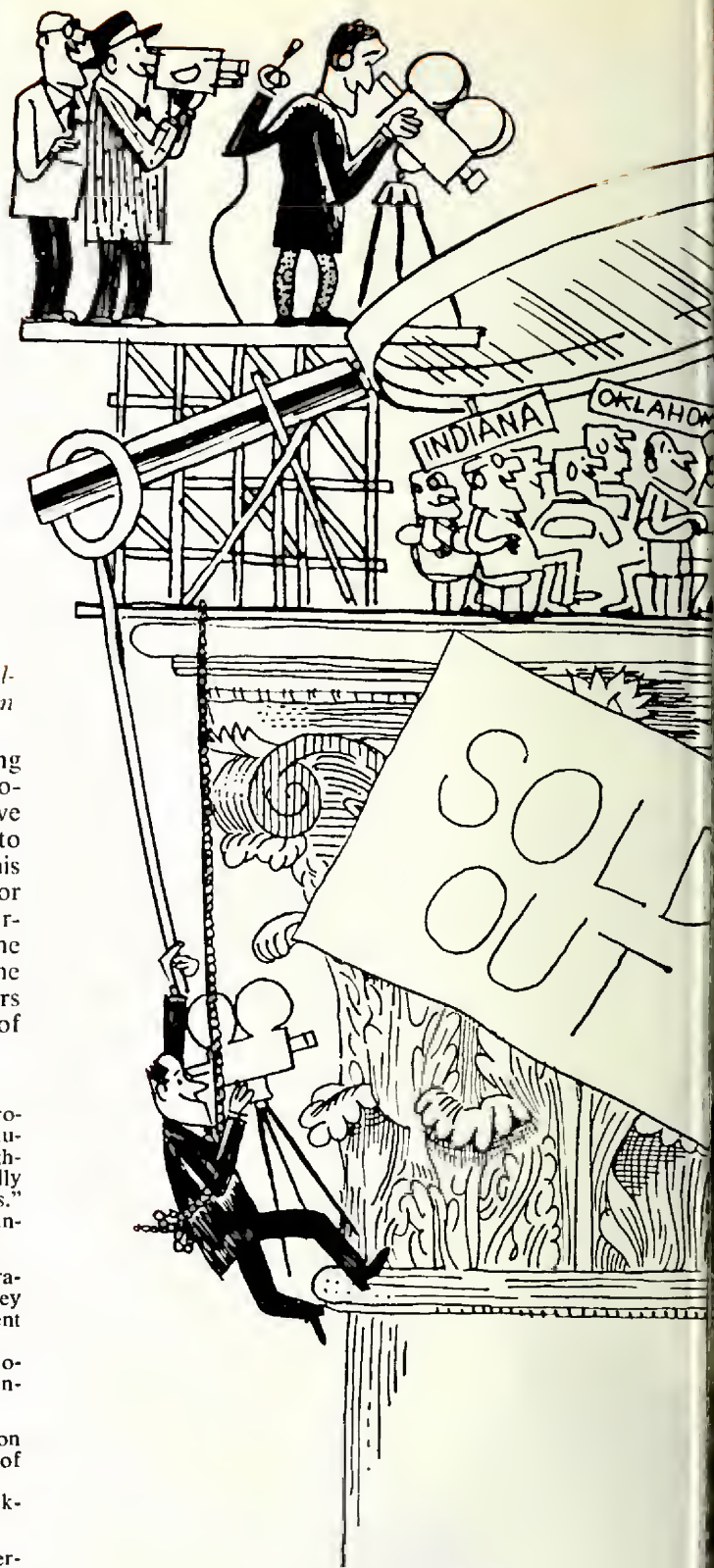
—Bonsib, Inc., agency for meat packer Peter Eckrich & Son, on WANE-TV, Ft. Wayne.

"Through KXTV's locally oriented convention coverage with Shell's regular newscaster, Hank Thornley, people of Sacramento area will continue to associate Shell with important news presentation. This is an ideal combination of audience service and commercial impact."

—Shell Oil Co. (J. Walter Thompson, San Francisco) on KXTV, Sacramento.

\* \* \*

It is heartening to prove that good public affairs programming is also good business. Each Corinthian station will continue to explore opportunities to bring such programming to the attention of sponsors who recognize that *service* and *commercial effectiveness* go hand in hand.



*Responsibility in Broadcasting*

**THE CORINTHIAN**



## Reps at work



**G. William Bolling, III**, assistant to the president, Bolling Co., New York, wishes to "salute those numerous agency and advertiser people on whom we call who haven't lost sight of the romantic persuasiveness of the broadcast brothers. Too often those responsible for buying broadcast time haven't had an opportunity to see first hand the respect and mystical reverence on the average citizen's face when he or she visits a tv station audience. Many have never fully taken into account the dynamic impetus a single radio narrative of the facts of space exploration or the exciting fiction of yesterday's heroism may have on a plastic young mind. For radio's every subjective word is conjured up to each individual according to his capacity for experience. All that is said or implied, therefore, becomes a highly personal impression. Those who look at broadcast advertising solely as numerical exposures to units of buying power are too caught up in the value of the orchestra's instruments to hear the beautiful music. A lusty bravo to those who will never try to weigh radio and tv's special glamor by the pound nor measure its total effect by the yard."



**H. W. (Bud) Simmen**, sales manager of Weed Radio Corp., New York, feels that a station's continued success for local accounts can serve as a valuable guide to the national advertiser. "Both the local and national advertiser have one primary concern: Sales results! They're also interested in reaching the same people: the

man or woman who shops at the corner store. Many stations are doing an outstanding job for local advertisers through creative programming, salesmanship, and merchandising. This same creative approach can be readily put to work for national advertisers. It's up to the reps to be aware of the station's local successes and sales stories, and to use this information as a basis for a more creative sales approach on the national level. A



station's pulling power may not necessarily be reflected in high ratings. Prestige, believability, the use of imaginative production and delivery—all play a major part. Audience composition is also important. When properly documented and presented by the rep, this type of station and audience data can be of real service to advertisers."

**KOTV**  
TULSA (H-R)

**KHOU-TV**  
HOUSTON (H-R)

**KXTV**  
SACRAMENTO (H-R)

**WANE-TV**  
FORT WAYNE (H-R)

**WISH-TV**  
INDIANAPOLIS (H-R)

**WANE-AM**  
FORT WAYNE (H-R)

**WISH-AM**  
INDIANAPOLIS (H-R)

**ATIONS**

**You'd have to fly nose-cone high to see all our service area at a glance. It includes parts of four states—Texas, Oklahoma, New Mexico and Kansas.**



courtesy Air Research & Development Command, USAF

In this official USAF photo, the main stage of a Thor missile drops away from the camera carried by a nose-cone, 300 miles up.

## How to grab attention in four states

To strap the facts to a couple of space-worthy capsules: KGNC's TV signal stretches far beyond ordinary television transmission. It covers 539,300 people who live in 44 counties; 271 cities, towns, villages and wide-places-in-roads. This electronic feat is accomplished by full power on Channel 4, 12 community antenna systems, 6 translators. The core, of course, is metropolitan Amarillo, Pop. 149,000.

Second capsule: For 38 years, KGNC-AM has been the strongest, sellingest radio voice between Dallas and Denver. Consider that it's some 400 miles to either of these cities; you'll quickly see that we deliver a big, fertile market —

320,000 radio homes in 80 counties. (We have only one rate card.)

These radio/TV basics demonstrate vividly, we believe, that the Amarillo market is far bigger than Amarillo alone. Think about it for the schedule you're working on now, and for the facts of the market's buying power call Katz. You'll be happily — profitably — surprised.

### **KGNC-TV and AM**

Full power on Channel 4

10,000 watts-710 KCS

**KGNC-FM 96.8 Mgs.**

**NBC Radio and Television  
in Amarillo, Texas**



# SPONSOR-SCOPE

4 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Pillsbury (Burnett) has thrown Chicago reps into more or less a state of confusion and frustration by its current practice of buying spot tv for Pillsbury on a so-called formula basis.

The formula, as reputedly handed down by some one in the Pillsbury organization is not quite clear, but it runs something like this:

- You take the NSI metro data from NCS #3 and the last series of P&G credit home data (somewhat revised) and the end figures are divided into the number of dollars allocated to a market.
- Standard of cost efficiency should come to around \$3 per-1000-homes. (But, if it's in a single market, and it can be justified, the allowed cost may go as high as \$5.)

What disturbs the reps in bidding for the business is that they're not told what the formula is or how far off their figures are from the decreed CPM. In other words, they're operating in the dark; from the Burnett viewpoint, this should prove there's no attempt at trading down a station from its original figures, as some have suspected.

Another disturbing element in the Pillsbury buyer-seller relationship: Pillsbury commercials haven't been getting to the stations in time and Burnett's being billed anyhow. Nobody likes it and the reps are hoping things are put on a even keel soon.

General Mills will be re-examining soon its whole media structure in collaboration with its several agencies.

The survey will cover not only the weight in spot as against network but relative activity in daytime vs. nighttime.

Some marketers think it took lots of courage on S. C. Johnson's part to apply its corporate name to one of its lines: the shoe polish.

The risk—and that's perhaps why P&G and Lever and others have refrained from doing it through the years: the product might not turn out a resounding success.

About 90% of the Johnson Shoe Polish budget is going into tv.

The reason: the marketing gimmick is an applicator; applicators have to be demonstrated; tv is ideal for demonstrable products, especially new ones.

Note, competitors: S. C. Johnson is convinced the Johnson name inspires customer confidence.

Virtually on the eve of starting an eight-week campaign, Bulova (McCann-Erickson) cancelled out of radio last week.

The account was to use three-four stations in the top 25 markets at the rate of four or five a week. It was to be the big pre-Christmas push.

As happened in the case of Pontiac recently, there was some question within the SRA about holding Bulova to the terms of the contract, with a decision in the negative.

Probable cause: Bulova's extended as never before whatwith its Japanese watch line and the company finds it not easy to induce dealers to build inventory for the electronic set.

Lever's top management asserts it knows what direction it wants to take with its advertising plan for 1961. (See 17 October SPONSOR-SCOPE, page 19, for reference.)

The explanation: the company's holding back on media purchases for '61 until it's gathered all the facts and the best thinking within Lever and its agencies.

Stations can expect a spiral of business from the big three in the field of synthetic yarn manufacturing, namely, DuPont, Chemstrand and Eastman.

The reason for their expenditures on the local level: the apparel makers who use the yarn have got into the strategem of insisting on assurance of advertising support at retail points.

It's also a case of the apparel-maker playing one yarn-spinner against the other; like telling DuPont that Chemstrand or Eastman has already offered such support.

Look for ABC TV and CBS TV to make a commercial package of the Inaugural Ceremonies, parade and ball and making it available in segments.

The cost figures are being compiled at each of the networks.

Standard Brands, which for a while looked like it was going to embrace radio in a big way, has changed its mind: it's sticking to tv for its major spot medium.

It would have meant \$3 million for the radio basket. At the most it'll probably be around \$600,000.

National-regional spot radio in 1959, according to the FCC, billed \$188,143,000, which is 9.4% better than 1958; the SRA had estimated \$176,782,000.

Local radio sales reached \$359,138,000, a plus of 11.1% over '59, while the sale of network radio time dipped to \$32,659,000.

Following are the top 20 national spot radio markets for '59, as credited by the FCC:

CITY	TIME SALES	CITY	TIME SALES
New York	\$26,597,178	Cincinnati	\$2,874,872
Chicago	11,976,097	Pittsburgh	2,700,424
Los Angeles	8,174,782	Mpls.-St. Paul	2,625,052
Detroit	6,196,002	Buffalo	2,209,204
Philadelphia	5,240,245	Kansas City, Mo.	2,044,554
San Francisco	4,834,062	Milwaukee	1,998,781
Boston	4,687,096	Baltimore	1,952,264
St. Louis	3,791,141	Houston	1,932,679
Washington, D. C.	3,322,733	Hartford	1,754,084
Cleveland	3,124,807	Miami	1,745,521

(For further breakdown of 1959 radio figures see WASHINGTON WEEK, page 71.)

The increasing complexity of media — especially tv — has upped the importance measurably in agencies of the media planner's function.

His job is not only to write the plans but to sell them to the client, something that had previously been the sole province of the account executive. The shift in the "selling" responsibility is due to the complexity factor.

The development of this level of specialist has had a considerable effect on the reorganization of media departments. (For graphic spelling-out see page 29.)

New York buyers are watching with a certain amount of amusement the stiff battle being waged for business among the tv networks' local flagship stations.

The agencies say that there's never been such diligent and persistent solicitation from these sources at this particular time of the year.

The orders apparently are to dispose of the remaining I.D.'s and 20's before the new season gets too much under way and the ratings settle into their grooves.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 52; News and Idea Wrap-Up, page 66; Washington Week, page 71; SPONSOR Hears, page 74; Tv and Radio Newsmakers, page 86; and Film-Scope, page 72.





## HAY WAGON, 1960 MODEL

... in the Land of Milk and <sup>M</sup>~~X~~oney

Ours is the land of bountiful living, where the average family stores "Hay" in Banks not Barns. We protect your confidence in us with these safeguards:

1. Channel 2 for those extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and <sup>M</sup>~~X~~oney!

# WBAY-TV

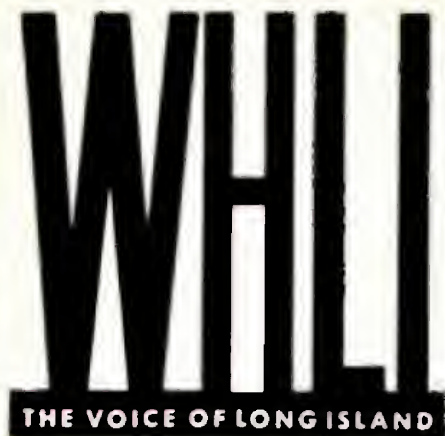
GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY

# 2



LONG ISLAND IS A MAJOR MARKET!



THE GREATER  
LONG ISLAND MARKET  
(Nassau-Suffolk)

MORE FOOD  
IS SOLD  
ON  
LONG ISLAND  
THAN IN  
PHILADELPHIA,  
PEORIA AND  
PENSACOLA...  
**PUT TOGETHER!**

**\$704,995,000**  
(Sales Mgt.)

**WHLI**

Dominates the Major Long Island Market (Nassau)  
... Delivers MORE Daytime Audience than any  
other Network or Independent Station!  
(Pulse)

→ **10,000 WATTS**  
**WHLI** AM 1100  
FM 98.3  
HEMPSTEAD  
LONG ISLAND, N. Y.  
*the voice of  
Long Island*

Represented by Gill-Perna

## 49th and Madison

### Commercial Commentary

I read with (obvious) consummate interest your piece today with Dave Stewart in the lead. ("Commercial Commentary," SPONSOR, 10 October).

The remarkable thing is that I sat adjacent to the conversation at lunch which revolved about your column. I did not know the people.

Comments: "McMillin ought to know most clients don't want you to play yourself up."

"McCann is Harper. Harper is McCann. Nothing fuzzy about that."

"He's right. We need it badly. But to merchandise a top guy takes time. It's either publicity or clients. Who (usually) wins?"

And so on. Thought you'd like to know your column provoked much thought and at least some conversation.

Edward W. Harbert II  
vice president  
Kenyon & Eckhardt Inc.  
N.Y.C.

### New radio clients

Have just finished reading your article "A Publisher Looks at Radio" (22 August issue) for the second time.

I think in it you have one of the most promising slogans and sales messages every radio station manager could use in 1961. That would be, "What new account did we develop for radio this week?"

WSMN is proud to have brought into the radio fold such wide and varied advertisers as Trampoline Centers, United Rent-All outlets, a fellow who wanted to rent an apartment in a hurry, an answering service, a fellow who kills poison ivy in your driveway, several large industrial firms who don't sell a blessed thing in our market, a local kennel, and the list goes on.

We believe without a doubt, that the future of our station depends a great deal on "what new account did

we develop this week?" It might make a good slogan for radio in 1961, and a campaign, which if conducted on the right selling level for new business, can mean the best year spot local radio has ever had.

D. A. Rock  
general manager  
WSMN  
Nashua, N. H.

### Radio editorials

I read with interest SPONSOR's article in the 26 September issue, ("Radio Editorials Gain in Power") detailing the scope and effectiveness of editorializing by radio stations. I am pleased that SPONSOR saw fit to mention the KCBS editorial on the City Hall riots, but I would like to point out that our station is located in the city of fog, rather than the city of smog, as the article would have its readers believe.

Incidentally, KCBS aired its first editorial on a vital community subject in October, 1958. As a result of a recent KCBS editorial, the San Francisco Board of Supervisors is considering construction of a new pier and breakwater, which KCBS suggested was necessary to keep the local fishing industry from seeking other ports. A copy of that editorial is attached.

Robert E. Harris  
manager, adv. & sales promo.  
KCBS  
San Francisco, Calif.

### Cheers

Just a note to express our appreciation for the fine job you did in connection with the SPONSOR story on our latest Audience Dimensions survey ("Want to Reach Younger Mothers?" SPONSOR, 19 September). Apart from the space the survey received, the story treatment was excellent.

Robert M. Hoffman  
Television Adv. Reps.  
N. Y. C.





**CHALLENGE:** Provide a way for some 400,000 TV homes in the Nashville area to see for themselves the weather conditions in 36 Kentucky, 3 Alabama and a full 50 Tennessee counties.

**SOLUTION:** Radar, miraculous as television itself, scanning 65,000 square miles of the Central South, to show "live" weather patterns to viewers—exclusively from WLAC-TV.

**MORAL:** Buy the station that wins audiences by meeting the challenges of the times—WLAC-TV. ☉ of course.

**WLAC-TV**  
nashville

the "way" station *to the central south*

*Ask any Katz man—he'll show you the way!*



**STORER BROADCASTING COMPANY**

*33 Years of Community Service*



# WHEN DO YOU FREEZE A FORMAT ?

The answer is simple — never!

At least, in 33 years, no Storer Station has been able to manage it.

Public preference changes too fast and so do each community's needs. That is why every Storer Station is locally oriented to the particular community it serves.

Only by knowing community problems from day to day have we been able to help solve them. Only through constant check on listener and viewer preferences have we been able to build loyal, responsive audiences — responsive, that is, to your selling messages.

Keeping the public informed and entertained, and working for a better community is a day-to-day, often an hour-to-hour, even minute-to-minute job.

We've never found a way to format community service. It's too big... too fluid...too much of a responsibility to be frozen — even for one day.

Of course, increased sales is your big interest. And we're with you in this — all the way. Call us. We'll be happy to prove it.

## *Radio*

CLEVELAND—WJW  
TOLEDO—WSPD  
WHEELING—WWVA  
MIAMI—WGBS  
LOS ANGELES—KGBS  
DETROIT—WJBK  
PHILADELPHIA—WIBG

## *Television*

DETROIT—WJBK-TV  
CLEVELAND—WJW-TV  
MILWAUKEE—WITI-TV  
ATLANTA—WAGA-TV  
TOLEDO—WSPD-TV

# Shrimp Creole

OLD NEW ORLEANS FAVORITE



*Prepared by Chef Dan Evans at the Pontchartrain Hotel*

## WWL-TV... new New Orleans Favorite

### Here's how to make Shrimp Creole:

Put 3 tbsp. shortening in heavy pot; heat. Chop 1 large onion, 2 stalks celery, 2 small green peppers. Sauté in hot shortening until tender, but do not brown. Add two cups canned tomatoes, 1 cup tomato paste, 2 bay leaves, 1 lb. peeled and deveined shrimp. Cook 45 minutes to 1 hour. Salt and pepper to taste. Serve over base of cooked rice. (Rice should be steamed until light & fluffy.) Serves 4. Superb with a bottle of rosé wine.

Seven days each week the New Orleans audience now gets comprehensive reports of local and world news on WWL-TV — New Orleans' most alert reporter. WWL-TV's expanded news coverage includes:

- Mon.** 15 minutes of news 8:00-8:15 a. m.
- thru** 45 minutes of news, sports and weather each afternoon 5:45-6:30
- Fri.** 15-minute news final nightly 10:30-10:45
- Sat.** 30 minutes of news, sports and weather 6:00-6:30 p. m.  
15-minute news final 10:00-10:15 p. m.
- Sun.** 15-minute Sunday news special 10:00-10:15 p. m.

*Ask Katz about WWL-TV's big new news lineup.*

# WWL-TV

NEW ORLEANS



## Donahue & Coe media re-alignment reflects spreading new trends

**MODERN** media unit in action (l to r): Stuart Kaufman, buyer; Gordon Vanderwarker, media mgr; Gerry Arthur, v.p.-in-charge; Peter Dalton, supervisor, and with back to camera, buyer Harry Durando. D&C has added middle level execs, research, all-media buying to department



# MEDIA DEPARTMENTS RE-TOOL FOR '61

**To keep pace with the industry's growing complexity, agencies are beefing up their media units; middle-level execs, committees added**

**T**here's a quiet revolution going on in agency media departments.

- They're growing in size and depth

- Bright, young, figure-minded men are moving into top posts

- Media analysts are playing a larger role, and research departments are being integrated into media

- The department's authority in

network tv purchase decisions is on the rise.

There are exceptions, of course, but ever-growing volume and complexity of broadcast advertising has brought on a new look in many a media department. Some of media's added weight is bound to come from programming departments, as a result of the spread of spot carriers on net-

work tv. "The show is no longer the biggest element," points out youthful Gerry Arthur, media v.p., Donahue & Coe. "Other factors—cost-per-1,000, product distribution, audience profile, station lineup, etc.—are taking over, and it's the media department that knows the scene."

Recent changes at Cunningham & Walsh are representative of the re-

tooling apparent all over the lot. C&W had added depth by creating five levels of planning and buying authority, where formerly there were three. The accounts are divided into four groups, each headed by a media supervisor responsible for the actions of his group's media buyers. Supervisors report to one of the agency's two group media directors, each in charge of two account groups.

Responsible for all planning and strategy of accounts in their bailiwick, the group media directors are an example of the additional, medium-level executives popping up in a large number of media departments. At C&W they report to v.p.-associate

media director Edward T. Baczewski and Newman F. McEvoy, senior v.p.-director of media.

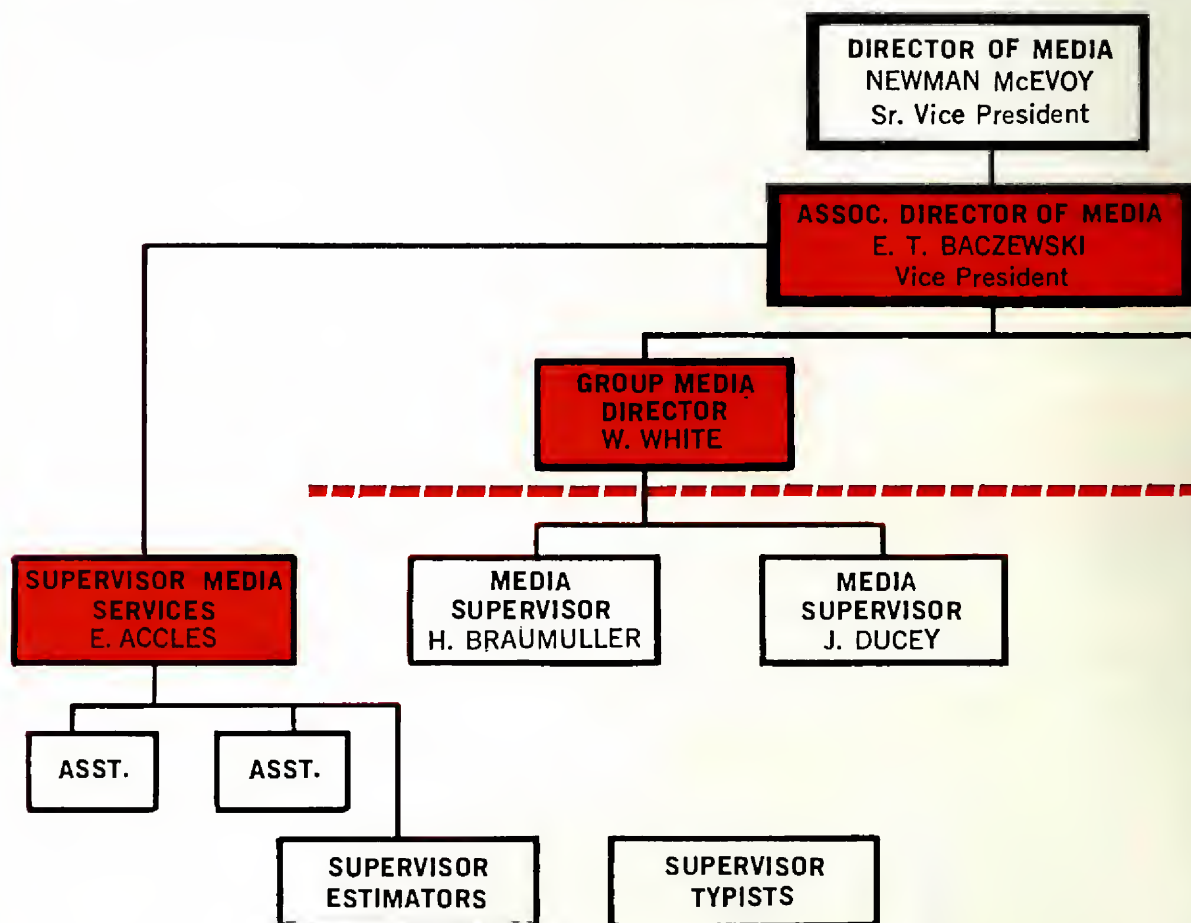
An additional new tool assisting C&W's media department to cope with its increasingly complex responsibilities is the media services section made up of media analysts now operating as a full-fledged unit within the media department. They carry on a regular program of digesting the mountains of published material in the field, and are available for special assignments having to do with individual accounts.

Donahue & Coe is another of the agencies lately beefing up the media department. It has added a media

manager and three supervisors to the lineup. All accounts get a periodic revue by the media plans board, consisting of v.p. Arthur, media manager Gordon Vanderwarker, the media supervisor on the account to be examined, and the media buyer most active with the account.

According to Arthur the D&C media department, in addition to its day-to-day operations, maintains a constant search for "new uses for established media." The media research department, recently incorporated into media, allots a good proportion of its time to this quest, and presents special reports on the subject to the department periodically.

## 'NEW LOOK' AT CUNNINGHAM & WALSH: ADDED



Five levels of decision are now indicated for most media buys through C&W, where formerly there were but full-fledged research unit newly integrated into media. Such changes are in work among many agencies



A highly salient factor in the recent re-alignment at Lennen & Newell is withdrawal of media strategists and planners from many of the front-line distractions that might impede them in their increasingly complex job. Six "assistant media directors—contact" were created, each doing the planning for an account group. They work in conjunction with their supervisor (one of the two associate media directors), and media director Herbert Zeltner, another of the new wave of young media leaders.

While media departments are taking on larger responsibilities in network tv decisions due to the spread of spot carriers—Donahue & Coe and

Cunningham & Walsh are cases in point—this is no unanimous trend. At Young & Rubicam the opposite is noted by William E. (Pete) Matthews, media relations v.p.-director. Though his unit is responsible for media selection, the programing department maintains the last word on which shows to use if network is recommended and it carries out all network negotiations. Time selection is in media's bailiwick, but with spot carriers, once you've picked the show, the time follows automatically.

Matthews foresees an upsurge of spot buying, however, and therefore a heightened role for his department. He feels the proliferation of filmed



*Rapid tv decisions come out of Benton & Bowles. Media, programing headed by v.p. Lee Rich.*

shows on network tv will usher in heavier usage of syndicated shows, on a participation or client-purchase basis. "Syndicated shows can be just as good as what the network offers, now that almost everything is on film," he asserts. "With this type of show we can build a network, market-by-market for the client."

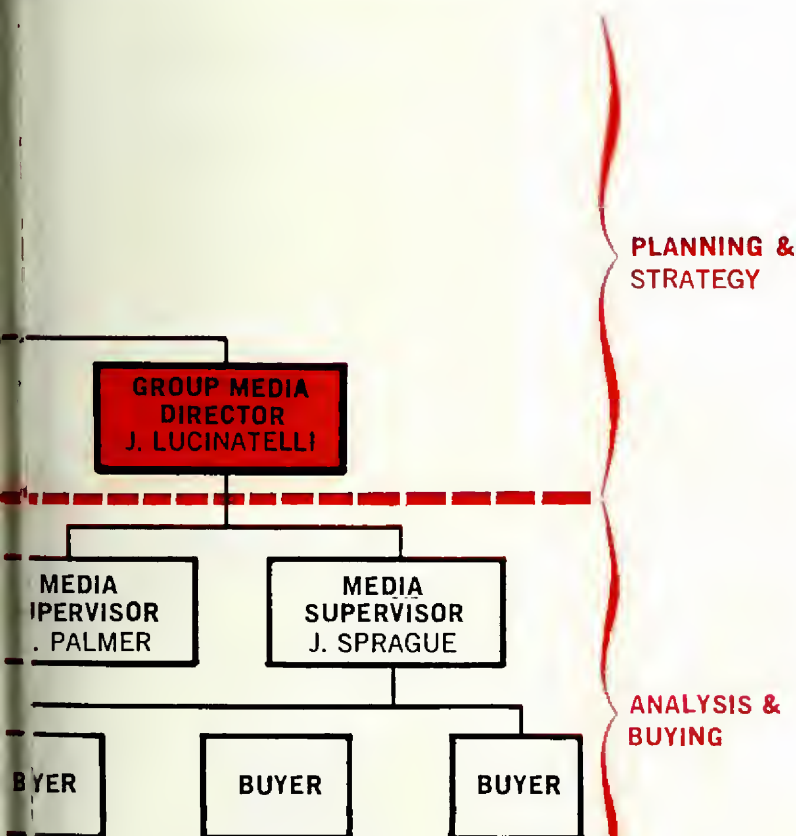
For purchase of participations in station-controlled syndicated shows, Y&R's media department is entirely in charge. If the client is to buy a show, media and programing share in decisions as to show selection, and media handles the station placement.

At Benton & Bowles a former media man has been placed in charge of both media and programing. Though on the surface this would seem indicative of media's ascendancy at programing's expense, this is vigorously denied by the man with the dual assignment, v.p. Lee Rich.

He insists that each department maintains its autonomy and points out that manpower is the same as ever—100 in the media department, 90 in programing. According to Rich, all tv-heavy agencies would do well to blend the departments. This way both sides learn of the new show offerings and available time periods at the same time. Better analysis and recommendations can be made more rapidly and more completely he says.

Additionally, Rich considers it essential for efficiency that members of each department be familiar with the function of the other. "In tv media and programing are so closely related," Rich says, "that they ought to be under one head."

## EXECUTIVE DEPTH, RESEARCH



ree (new posts in color). Also shown in color is media services, a working on heightened responsibilities in an ever-more complex industry

TV OUTLETS  
WANT LONGER  
CHAINBREAKS

## THE COUNTER-ATTACK ON SPOT CARRIERS

Top affiliate operators propose seven steps to ease their selling, made difficult by greater web flexibility. Here's the network answer

A

**T**he "sinners who represent a fairly sizable minority of stations" have made agencies extremely wary of agreeing to more or longer chainbreaks and a relaxation of product protection.

Media directors saw "the ugly specter of over-commercialization" hovering over virtually all of the seven points contained in the tv affiliates' "counter-attack on spot carriers," which was disclosed by SPONSOR last week.

A "new round" of triple spotting, of chipping away at time paid for by network sponsors, and of ad taste in the positioning of local spots, was forecast by media men last week if the affiliates' suggestions were agreed to in toto.

Oddly, most admen were sympathetic to station efforts to offset web tv's completion, but felt that as they were presented they tended to give the stations too much of a selling advantage. As a Chicago-based adman put it, "The proposals over-correct the imbalance that now exists in favor of the networks."

Taking a softer line than the networks (whose comments appeared in SPONSOR last week), most agencies contacted by SPONSOR indicated that with one or two exceptions the suggestions were not unreasonable. But they warned that without thorough industry policing and control, the

whole system of network-affiliate relations in the areas of chainbreaks and product protection could turn into a hodge-podge.

On the matter of product protection, their official comments sometimes varied from their private remarks. Speaking for the agency, most would go only so far as to say that "the rules of product protection should be more explicit so as to make the station's position more flexible." Speaking for themselves, some concurred in the opinion that "product protection as we know it in tv is often unreasonable and cannot be maintained much longer."

The seven points, to which the networks replied in last week's SPONSOR, were proposed by several anonymous but influential affiliate station owners and managers. Here are the suggestions:

*Point One*—Provide as much notice as possible of sponsorship changes and not hold the affiliates responsible for product conflicts attendant thereto short of a lapse of 28 days from the giving of such notice.

*Point Two*—Review the whole problem of product protection with a view toward restricting advertisers to fewer products for protection purposes; specifically, restrict the number of products of the parent company that can be carried in a major-minor program purchase. Moreover,

Media directors wary of proposals to increase the number of chainbreaks, and to lengthen them by shaving shows

They agree, however, on suggestions for relieving product protection rules and the sale of unsold network minutes

restrict the products carried in the sponsored programs.

*Point Three*—Provide the stations with additional minute breaks between commercial network programs in the daytime in lieu of conventional 20-second and 10-second break positions.

*Point Four*—Permit in stated policy affiliates to sell daytime minute announcements adjacent to unsold network programs, accommodating such by ending these programs 35 seconds early.

*Point Five*—Provide middle breaks in all hour-long shows currently on the schedule or planned for the future whose formats follow such breaks without harming the program's content. In the case of dramatic programs in which a station break would be an intrusion, eliminating the middle break therein, stations to be given 40 seconds before and after such programs to allow the stations to partially recapture the revenue lost by the elimination of the break position at mid-program point.

*Point Six*—Work toward the scheduling of nighttime network programs so as to permit affiliates to schedule up to two 20-second announcements between the programs.

*Point Seven*—Permit affiliates to sell locally unsold minutes in network shows on a two-week recapturable basis.



# OVER-COMMERCIALIZE TV?

The most acceptable of the points was the first, asking for 28 days notice of sponsorship changes. Composite reaction: This is the most reasonable of all the suggestions. Every effort should be exerted by the sponsor and network to notify affiliates of such change even more than 28 days in advance.

Media directors were willing to consider the stations' side of the product protection argument, Point Two—calling for a review of the whole problem. But some of the suggestions were greeted universally by the cry of "Unreasonable!"

Representative remarks on this pro-

posal included: "Advertisers and agencies must have broad product protection for their multiple-line companies if these advertisers are to continue to use television in the major way they do now. The increasing cost of network tv, coupled with long-term program and time contracts and the fact that the buying season gets earlier each year, all make network tv a big gamble for the advertiser. The gamble pays off often enough so most advertisers are willing, at this point, to continue in the medium."

Declared another media man, "We disagree that advertisers should be restricted to fewer products for par-

ticipation purposes. It should be possible, however, to provide greater flexibility to stations by supplying schedules 60 days in advance.

"Products that a sponsor carries on his program should not be restricted if the agency gives this advance notice. Advertisers, in turn, should in all fairness relax arbitrary and sometimes dictatorial product demands."

Off-the-record estimates of the future of product protection itself resembled those of the station men. A fair example: "Most advertisers and agencies have gotten themselves into a vacuum-type world if they really

## WHY ADMEN DON'T WANT LONGER CHAINBREAKS

**Affiliates have proposed** (1) additional minute breaks between commercial network shows in daytime instead of conventional 20- and 10-second breaks; affiliate selling of daytime minutes adjacent to unsold web shows; middle breaks in all hour-long shows when such breaks do not harm program's content—or, eliminating middle break and substituting 40 seconds before and after such programs; two 20-second spots between nighttime shows, and the sale of unsold minutes on a two-week recapturable basis.

**Media directors answer** that in view of the difficulty of clearing time and the increasing cost of network shows, it would not be practical to lessen the desirability of those shows by increasing the amount of commercial time on a local basis at the expense of the network advertiser who, after all, makes valuable adjacencies possible in the first place. Over-commercialization would, in the long run, affect the size of the audience and hurt the advertisers, the networks, and the stations.

think product protection on tv is something they can maintain. After all, there is none in magazines, and in tv even under the present restrictions, competitive messages are bouncing off the consumer's head from every direction."

"Protection is a fable," said another. "You may have it on one network, but the viewer switches channels at will and who can say what commercials he is seeing?"

"Many agencies use the fable of product protection," the second spokesman continued, "as a competitive clog to freeze out the competition. But everyone loses. The networks lose because of lock-outs. The sponsors lose because the next time it's they who are locked out. More and more product protection has become a competitive weapon."

"Back-to-back protection is feasible and necessary, but the degree to which protection has been carried is unrealistic, and makes advertising less efficient."

Points Three through Seven, which call for more time during chainbreaks, more daytime breaks, ending daytime shows 35 seconds early, mid-program 40-second breaks in nighttime hour shows and the sale of two 20's at night, leave agencies wary of "the sinners."

Agency reaction to additional daytime minute break suggestions: "You will find that most major agencies who have been active in the area of trying to police the multiple spotting problem would be very concerned with this development."

"Although the sinners represent a minority of the stations, it is a fair-

ly sizable minority which would tend to take advantage of the longer station breaks, and I am afraid it could lead to a new round of triple and multiple spotting."

As another agency source put it, "This might be all right if limited (and policed) to single one-minute commercials. But that is probably an unrealistic desire on our part, because stations will probably do anything they want with the time."

In commenting on Point Four (adding a daytime minute adjacency by ending programs 35 seconds early), agency men all point to the truism that "advertisers and agencies aren't so concerned with the amount of commercial time—i.e. a minute instead of 30 seconds—between programs, as they are with the *number* of spots which are put back to back."

One answered with a resounding, "No!" Actually, he said, this amounts to shaving the network shows 35 seconds, shows being paid for by network sponsors. "I see the ugly head of over-commercialization popping-up again."

Media directors were also opposed to Point Five: that middle station breaks be provided in more of the hour shows. They indicated that they would much prefer to see a complete elimination of middle station breaks of all hour shows, even at the cost of increasing the chainbreak.

They noted that the way the suggestion is worded, "stations to be given 40 seconds before and after such programs," would seem to create an 80-second chainbreak for the local station. This, they predicted, would lead to "all sorts" of triple spotting abuses.

The general response to Point Six, permitting two 20's between nighttime shows, was, "No! This would just encourage over-commercialization. It would be abused."

The problem, they said, is one of educating the advertiser to I.D.'s, because if a station starts double-spotting 20's it'll soon be selling less of these, too.

Summing up the agencies' position on an increase in chainbreaks:

We understand the purpose behind the suggestions and agree that many times it is difficult to clear announcements for local or regional advertisers. But it is also frequently diffi-

## A STRONGLY-WORDED MINORITY VIEW

Editor  
Sponsor Magazine  
40 West 40th Street  
New York, New York

Dear Sir:

The greediness and the callous indifference to the welfare of the broadcasting industry that is exhibited by some station owners is a source of never ending amazement.

To hear these guys yell, you'd think they were going broke and being robbed at the same time. But look at the record:

According to the FCC, as reported in Sponsor 12 September issue, spot time revenue last year (calendar 1959) for the 500 odd commercial TV stations reached over \$424,000,000. And, that represented an almost 24% increase over 1958. Nice business, huh?

1959 network billings (gross) were \$627,000,000 (Sponsor 1 August), about 1/3 of which went back to the stations. This was 11% higher than 1958.

So these poor, abused, beat-up, imposed-upon millionaire license-traffickers are going to have to --

triple spot  
over-commercialize  
ignore competitive adjacencies  
steal time from network advertisers

and generally make TV advertising, both network and spot, less effective and less efficient.

**THE SIGNIFICANCE** of this bitter attack on the affiliates' proposals is that it came from the vice president and media director of one of the most influential New York-based agencies; one that is among the leaders in almost every category of air media billings, both network and spot



cult to clear time for a network advertiser.

In view of the difficulty of clearing network time, particularly during evening hours, and the increasing cost of network shows, it would not seem practical to lessen the desirability of those shows by increasing the amount of commercial time on a local basis at the expense of the network advertiser. After all, it is the network advertiser who makes adjacencies possible in the first place.

In the long run, over-commercialization is going to adversely affect the size of audience delivered, which will work to the disadvantage of not only the advertiser concerned, but also the networks and the stations.

Media men almost unanimously called Point Seven (permit affiliates to sell locally unsold minutes in network shows on a two-week recapturable basis) "a very acceptable proposal." They declared that if the local stations would sincerely accept the responsibility for maintaining competitive product separation and reasonable standards of a good taste in the acceptance of local advertisers who would be put in network shows, this could work.

"But," each and every media director added, they are concerned about the minority of "irresponsible station managements" who would not take the trouble to police the competitive situation which could develop between local sponsors and network sponsors within the framework of this suggestion.

One adman called for a firm promise from the stations of "common sense compatibility" when inserting local messages into network shows. Another stated that the permission of the network sponsor should be given only if it were clear that the network had some say in *what kind* of commercial was permitted.

"It has always seemed to me," said the media director of an agency representing one of the top tv-billing automobiles, "that it could be arranged by the networks to have affiliates sell locally those unsold minutes on a network show."

"If the necessary arrangements for talent and production compensation could be made," he said, "it seems logical to have the stations use the

(Please turn to page 64)

## WANT A PROMOTION JOB? FIRST, FIND A GIMMICK

**S**an Francisco was the city, KPIX the station, and advertising sales promotion manager Chris Christensen the target for a neat little promotion stunt pulled by a couple of bright, ambitious amateurs a few weeks ago.

Having gone through the ritual of setting up a job interview with Christensen to demonstrate a new technique of film promotion, the amateurs—Colon Brown, Jr. and Sheldon Fay, Jr., a couple of Stanford University graduate students—devised a plan to insure their interview would come off as no ordinary one.

On the morning of their appointment the two boys, equipped with car and camera, followed Christensen on his daily trip to the studio. Result: From the moment he started out, till he parked at the studio, Christensen's every move was captured on film.

Plus some. As Christensen stepped out of his car and sauntered toward the studio entrance, an eye-catching brunette approached him. She smiled. "Would you like to kiss me?" she said, mincing no words.

Not one to be noticeably caught off guard, our man replied that he was as red-blooded as they come, but it was mighty early in the morning, and what was the pitch anyway?

The young lady's pitch, she forthrightly told him, was a kiss for a donation to the United Crusade.

Christensen quickly agreed to the terms, and the bargain was sealed.

And might have been forgotten, if the same girl didn't reappear at his office a few hours later with the two young heroes of our story. Surprised is a poor word for the look on Christensen's face, but it's adequate when compared with his reaction to the five-minute film of himself the boys produced.

It should come as no surprise to readers, however, that both Colon and Sheldon packed a wallop of an impression. Next time Christensen needs some outside film promotion help, "I'll get hold of those green-horns who taught an old hand like me a new trick," he says. ■



FIRST LAP of Christensen's trip is routine,



but not far away there's a girl waiting



who wants to kiss him. Why not? he thinks



'IT WORKED!' she laughs into camera. 'He fell for it hook, line, and sinker!' Which Christensen had to admit when he was treated to a view of his morning's venture on film



# HOW ACCURATE ARE RATINGS?

Here are some answers for agency men who are trying to explain subject to the client

Martin Mayer's article in 'Esquire' goes into both theory and practice of sampling

*It's not easy to explain how accurate ratings really are, though researchers consider the theory behind sampling as proven beyond doubt. Martin Mayer, author of "Madison Ave., U.S.A.," a respected tract about a business not often respected, tries his hand in a piece written for the November issue of Esquire magazine. With the election coming up, Mayer's article went into the subject of political polling at length, but a considerable part of the article (reprinted in part here) covers the general subject of sampling and probability. Mayer avoids oversimplifying a complicated subject, but SPONSOR editors feel that the reader who pays close attention will gain a greater insight into the subject—and perhaps satisfy some of the nagging doubts. Below, the author samples the fish without asking any questions.*

At a meeting of radio and television broadcasters three years ago, the A. C. Nielsen Company gave an odd and persuasive demonstration of the product it sells. Because the product is market research, the company could scarcely offer a taste or a feel or even a pitchman's show. Instead, Nielsen offered the assembled businessmen a chance to prove for themselves the mathematical theory which forms the foundation for such topics of general discussion as political polls, television ratings, cost-of-living figures, unemployment statistics, does-smoking-cause-cancer, national income estimates, and the like. The theory is called "sampling," and the demonstration, called "Sugar Scoop," was ingenious—worthy to represent the proprietor of the nation's most intricate and most widely accepted television-rating service.

What Nielsen did was to fill a bowl with ten thousand ball bearings. Most of the ball bearings were silver steel, but one in ten of them was bright yellow brass. In the bowl rested an ordinary sugar scoop, with which any visiting businessmen who cared to try his luck ladled out balls at random and poured them into a funnel device which fed five clear plastic tubes, each capable of holding 100 bearings. The number of brass balls in each "sample" of 500 was counted, and then everything was returned to the bowl.

Over the six days of the experiment, some 511 samples were pulled from the bowl. Some of the businessmen, as any mathematician could have predicted, beat the game.

To be accurately representative of the "universe"—the ten thousand ball bearings in the bowl—a sample of 500 should have contained exactly 50 brass balls. One of the visitors found only 31 in his lot; another, remarkably fortunate, pulled 79. Of the 511 samples, however, only 53 contained fewer than 40 or more than 60 brass balls. In other words, it was true nine-tenths of the time that by looking at only 500 out of 10,000 B-B shot in a bowl you could describe within two percentage points the proportions of different-colored shot in the total. . . .

An electronic calculator can demonstrate that the odds are better than two-to-one that a random sample of 1,000 cases will give a result within 1.58 percentage points of the correct answer. (It makes little difference whether the universe contains a million or a hundred million units.) If you consider that the figures were about three per cent off in the 1950 Census of the United States, when monstrous numbers of interviews went out to count every living nose, you must agree that a "standard error" of 1.58 percent in a sample makes a highly accepted showing.

Except that—and here the mathematicians depart, complaining loudly, from the offices of the practical pollsters—no actual research project can claim accuracy as good as mathematical theory predicts. For the theory assumes a truly "random" sample, and human effort is too conditioned by history to produce random results. The best of the research firms usually do not rely on what any individual might regard as "random." They seek instead





## MARTIN MAYER ON RATINGS AND SAMPLING

**“THE THEORY** of sampling is valid simply beyond question. The Census Bureau has proved it over and over again, drawing samples as small as 400 from the 45,000,000-plus households of 1950, and coming within three percentage points of the correct answer on about eighty-five out of every 100 tries.

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**THE WHOLE** purpose of sampling is to save money. . . . The information gathered from asking

everybody is more likely to be accurate than the information from a sample. The defense of sampling in a commercial situation is that the sample will give information accurate enough to form a basis for sound decisions—at a cost infinitely lower than that of a census.

**BUT EVEN** after all the neutral probability techniques have been employed, there remains a disturbing “who’s-who” aspect to any sampling operation which involves people. Not everyone will answer an interviewer’s question. There are differences in intensity of feeling, vitally important to the man who is planning to market a new product or get himself elected president, but very difficult to pull out reliably from questionnaire results.

**TOO MANY** people have a stake in the results of both polls and ratings. Politicians have been forced to deny that they pay attention to polls, which is nonsense. Television network officials whose week is made or ruined by the ratings will tell investigators that their decisions aren’t influenced by what the rating services say, which is even worse nonsense. ”

the more exactly described “probability sample,” in which each member of the universe to be measured has an equal chance of selection as part of the sample. But even here, with the blank neutrality of the electronic calculator thrown onto the scales, genuinely “random” results cannot be achieved. “Blueprints of airplanes don’t fly,” says Warren Cordell, chief statistical officer of the A. C. Nielsen office, a quiet enthusiast with apple cheeks and an Indian accent. “There are lots of perfect sample designs, but in field surveys there are no perfect samples.”

The failure to assure that all possible respondents have an equal chance to be asked may introduce into the results a “bias” of unknown dimensions. On the coarsest level, for example, a man who did his political polling in a working-class district of Boston would come up with a prediction of a Kennedy landslide unlikely to occur nationally. A service which rates the popularity of television programs by calling telephone numbers in cities can be accurate nationally only if farmers and other rural residents have the same viewing habits as city dwellers—an unreasonable assumption. . . .

The whole purpose of sampling is to save money. Mathematicians can have some fun pointing out that the standard error on a perfect sample of 1,000 is substantially lower than the actual error of Census results, and George Gallup can comment sarcastically on “this fatuous notion that you must be accurate if you ask everybody.” But, of course, the information gathered from asking

everybody is more likely to be accurate than the information from a sample. The defense of sampling in a commercial situation is that the sample will give information *accurate enough* to form a basis for sound decisions—at a cost infinitely lower than that of a census. Perhaps the first fact a researcher wants to learn from his client is how accurate the information must be, because the cost of the project rises drastically each time you knock a percentage point off the margin of error.

One way of saving money is to limit the size of the “universe,” to sample only from those groups which can be expected to give useful answers. In checking the market for a new gadget on a power mower, the researcher will avoid wasting interviews on city dwellers. Nielsen does not include in his tv-rating sample that eighth of the population which does not own a television set. Usually the distinctions are more subtle, and the researcher proceeds by trial and error. As Alfred Politz puts it with his great gift for analogy, the researcher is often in the position of an artillery officer who knows that the enemy guns are in the wooded hill across the way, but doesn’t know where. He has mapped out the enemy terrain into a thousand squares, and given his guns square-by-square firing orders to saturate the hillside. Suddenly there appears in his camp a spy—“an unreliable spy whose information has not been wholly trustworthy in the past.” The spy examines the officer’s map, and says that the enemy’s guns are in square 196. “What do you, as the artillery officer,

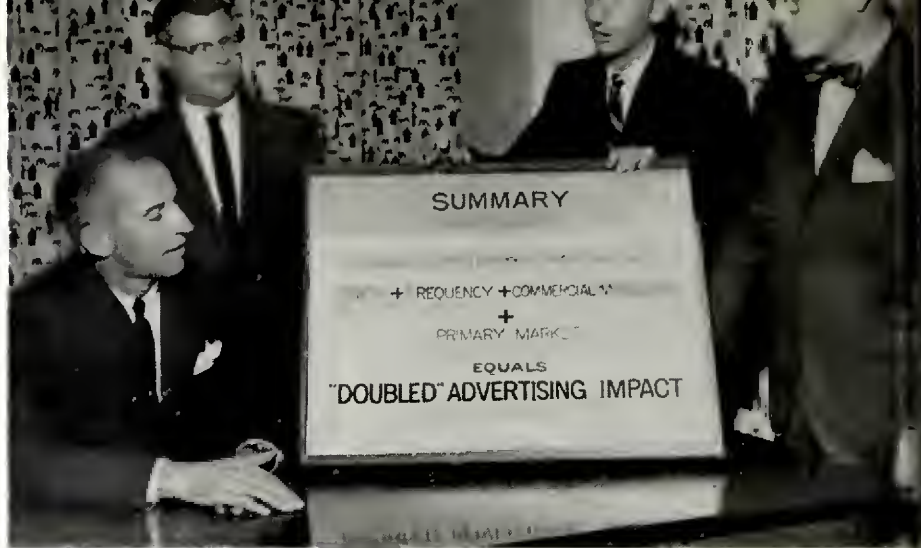
do?" Politz asks. "You shoot in that square first. If the spy is wrong, you have lost nothing. If the spy is right, you saved 999 shots."

The major money-saving device is called "clustering." The modern "probability" sample eliminates the old bias of interviewer judgment by sending the interviewer to a specified house on a specified lot, or to a specified apartment in a multi-family dwelling. Every square mile of the United States has been mapped, by a municipality, a fire-insurance company, or a government agency. The Census Bureau has mapped hundreds of thousands of "Census Tracts." Each dwelling unit on each map is assigned a number, each map has a number, and selections are made by means of "random-number tables," eliminating human judgment entirely.

A straight probability sample, however, will probably permit an interviewer no more than one or two collections a day. He will have to spend the rest of his time traveling several hundred miles to get to the next house on the list (and then return to "call back" on the family that wasn't home). To avoid the travel expense and the waste of salaries, therefore, researchers "cluster" their sample geographically, gaining a much larger sample for the same cost.

How much clustering should be done is a matter of controversy among statisticians, though there is general agreement that it all depends on what you're measuring. The greater the homogeneity in a region or a social class, with respect to what you are measuring, the more dangerous the clustering. The technical term is "intra-class correlation," and everyone "takes it into account." William Hurwitz of the Census Bureau feels that many private organizations "exaggerate the costs of travel," and thus may pull too many responses from too few clusters. The Federal Reserve System has a hunch that the Census Bureau may demand an unnecessarily expensive purity of distribution in the sample. Government agencies, however, must always be more cautious than private firms in arranging their samples. The commercial researcher finds a workable answer for a single client, suited to

(Please turn to page 54)



DISCUSSING the NBC research study on behalf of Proctor-Silex are (l to r) William Y. E. Rambo, advertising mgr., P-S Corp.; Max Tendrich, Weiss & Geller account exec and exec v.p.; Marvin Baiman, mgr. NBC research projects & Larry Wisser, W & G senior v.p. & creative dir.

## PROCTOR'S WEB TV DEBUT PAYS OFF

- Research study shows success of appliance firm's plunge last spring on six daytime shows, one special
- Weiss & Geller blue-printed Proctor's increased use of spot tv over seven years; foresaw '60 as network year

**P**roctor-Silex Corp. has taken a plunge into daytime network tv. After building up distribution and dealerships with spot tv over the past seven years, the small appliance manufacturer initiated a six-week daytime campaign on NBC TV last spring and has doubled this venture for the fall. The tv budget, all on NBC, is 80% of Proctor's national media advertising expenditure, roughly \$1 million.

Proctor, and its agency, Weiss & Geller, have come a long way from the one-market spot saturation campaign initiated in 1954 as Proctor's toe-wetting start in tv. Progressively, Proctor increased its spot tv advertising through 1959 (\$551,000 in spot last year, according to TvB), primarily to secure ample distribution and dealerships (SPONSOR, 11 June 1956) as well as establish product awareness.

With this accomplished, and with

the merger of Proctor Electric with the Silex Corp. on March 1, 1960, the plunge into network tv was made last spring, and the results are tremendous. For one thing, Proctor sales are 25% ahead of the first nine months of 1959, Max Tendrich, W&G executive vice president and account executive told SPONSOR. He pointed out, however, that the industry on the whole is not ahead in sales by this percentage.

The network tv plunge is the result of Weiss & Geller's planned expansion of the use of tv for Proctor, which started with the one-market buy in 1954. When the agency took over the account in the early '50's a spot tv blueprint, was made, which opened up to markets, one by one, to the point where it became economical for Proctor to enter network tv. With the Proctor-Silex merger came an approximately doubled sales and



tribution staff. Therefore, taking advantage of the increased manpower, and the market-by-market saturation built up by the spot campaign, "we are ready for network tv," said William Y. E. Rambo, Proctor ad manager.

The results of Proctor's initial network campaign are evidenced in a special study made last month by NBC's research department, on behalf of Proctor-Silex. The study deals specifically with audience size and direction and appeal of Proctor's spring 60 NBC TV campaign, as well as the advertising impact which accrued the sponsor. NBC decided to initiate the study last spring when Proctor made its heavy switch from spot—a significant boost to daytime network

Here are some of NBC's findings:

- Proctor's spring campaign employed the unique combination of six daytime programs, plus a nighttime special, the *Jerry Lewis Show*, for a total of 60 minutes of commercial time over six weeks.

- During this period Proctor reached over 27 million different homes representing six out of every 10 tv homes. The average viewing home tuned to over four and one half episodes. NBC estimates that the gross rating points for the entire six-week campaign was 450 points. Nielsen figures were used.

- In a typical week of the daytime campaign, Proctor had nine minutes of commercial time with the average minute viewed by 4.1 million people (2.7 million homes times 1.52 viewers per set), resulting in a total of 37 million impressions each week.

- The daytime campaign was most heavily concentrated in those homes that are the best appliance customers, namely young housewives, higher income homes and larger families. The five-week cumulative audience was 22% above average in the homes with housewives 35-49 year of age and 12% above average in the 16-34 group (6th week of the campaign was a Nielsen black week). Homes with housewives over 50 years of age were 10% below average, however.

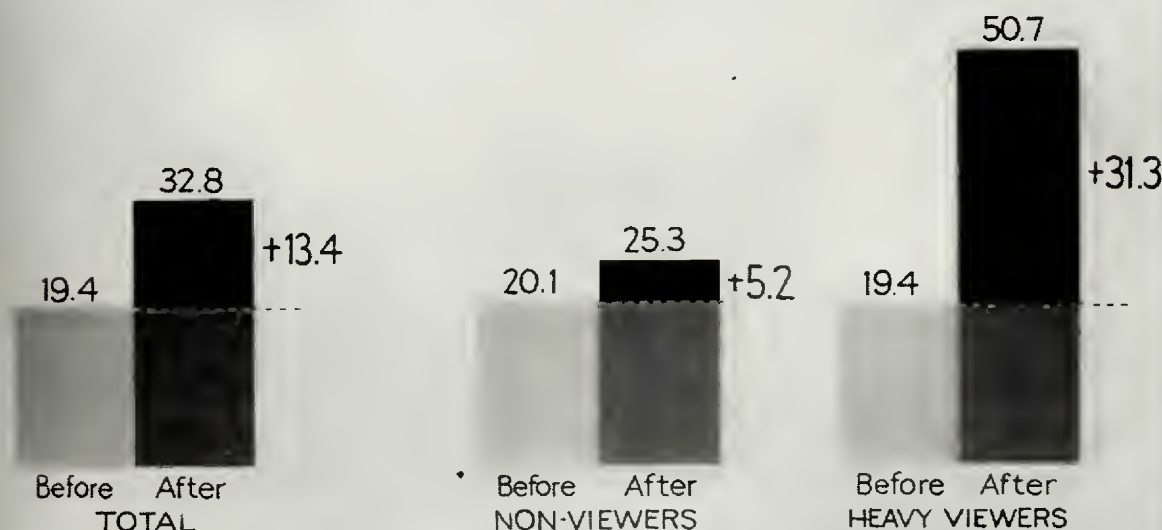
- The cumulative rating among homes with five or more persons was 25% above average, while among homes in the \$5,000 a year and over bracket the rating was 7% above the average and 2% above average in the \$8,000 and over group.

Here is what NBC's special study (Please turn to page 56)

## NBC STUDY SHOWS PROCTOR IMPACT OF VIDEO

*"How would you rate Proctor Toasters . . . one of the best, very good, good, fair or poor?"*

% RATING PROCTOR "ONE OF THE BEST" OR "VERY GOOD"



Typical chart in NBC's study on the effect of Proctor's spring NBC TV campaign. "Before" and "after" refer to random calls made prior to and after the campaign. Heavy viewers saw at least 10 of Proctor's possible 60 daytime quarter hours or five segments and the 'Jerry Lewis' special. Non-viewers saw none

# IF YOU ARE GOING TO USE TV ABROAD

- Here are answers to a dozen questions asked by U. S. advertisers and agencies entering overseas tv
- What you should know about U. S. foreign branches, program buying, commercials, stations, and restrictions

## 43 U. S. ADVERTISERS WHO USE FILM SHOWS IN LATIN AMERICA\*

Country	Advertisers
<i>All L. A.</i>	Goodyear Tire
<i>Argentina</i>	Compania Toddy, Max Factor
<i>Brazil</i>	Shell Oil
<i>Costa Rica</i>	Cliquot Club, General Tire, Admiral, Motorola, Westinghouse, Gibson Kitchens, GE, Wurlitzer, Philco, RCA, Scott's Emulsion, Numar margarine
<i>Cuba</i>	Bristol-Myers
<i>Honduras</i>	TAN Airlines, Sherwin-Williams
<i>Mexico</i>	Orange Crush, American Airlines, Bristol-Myers, Procter & Gamble, Corn Products Co., Kimberly-Clark, Warner-Lambert
<i>Puerto Rico</i>	Esso Standard Oil, Shell Oil, Nestle, Nabisco, Fresh Milk Coop., Corona beer, P&G, GE, Chase Manhattan Bank, Kellogg, Borden, General Motors, Crosley, Ford, Hazel Bishop, Bristol-Myers, Westinghouse
<i>Venezuela</i>	Borden, General Motors, Richard Hudnut, Lucky Strike, Sears Roebuck, Standard Brands, Corning Glass, Bristol-Myers, Chesterfield

\*SOURCE: ITP

The rise of overseas operations of American companies has posed new problems and new opportunities for advertising abroad. To introduce advertising managers to overseas tv and to discuss some typical tv problems of U. S. companies with foreign branches, SPONSOR presents this interview with Edward J. Stern, founder and president of International Television Programs (ITP)—a company for seven years the international distributor of Ziv-UA tv films.

*What percentage of program orders from overseas advertisers are placed through the parent company or agency in the U. S.?*

The percentage of orders placed by overseas branches through their offices or agencies in the U. S. is less than 1%. But important screening decisions do take place in this country with U. S. advertisers and agencies, who in turn suggest and recommend particular types of shows or specific series to their overseas branches and agencies. This is an important factor, but few sales are actually consummated in this country.

*Are overseas orders for U. S. tv films usually placed by the local agency or by the advertiser's local office?*

Local factors varying within each country determine this question. In Venezuela, for example, the majority of shows are bought by advertising agencies for clients. But in Japan and Australia it is mandatory that the stations purchase the shows. Except in those commercial markets where the law requires selling directly to stations, usually both the agency's recommendation and the client's approval are necessary before tv film programs are bought.

*What degree of influence or control is exercised from the U. S. by clients or agencies?*

This varies a great deal from company to company. Most foreign branches operate more or less autonomously but are, of course, ready to listen to their parent company's recommendations.

*What about commercials, when they're prepared, their length, and whether they are film or live?*

Commercials are generally made in the country where they're used.

(Please turn to page 60)



# This month's speciality—specials

Network television's second month of the season reveals a total of 28 specials for the three networks


The four weeks ending 20 November—SPONSOR's comparagraph period—sets a new record for network specials scheduled within one month's time. Last year, during the same period, SPONSOR's Tv Basics showed a total of 20 shows as compared to the currently scheduled 28 shows. Both periods include a two-part series and

twice-a-month specials such as *Hall of Fame*.

Responsible for at least part of the increase is the presidential election, creating six specials including all three networks' election returns coverage.

Although many familiar specials are once again being aired, the new

season reveals an overwhelming number of brand new shows featuring last year's weekly tv talent. Among these experimental shows are the Danny Thomas special and last month's Phil Silvers special. John Wayne, a popular film personality, and seldom available to the tv medium has a November show.

The 1960 vs. 1959 cost increases are: *Bell Telephone Hour*, \$285,000 vs. \$275,000; *Du Pont Show of the Month*, \$300,000 vs. \$275,000 *Hall of Fame*, \$275,000 vs. \$250,000. 

## 1. THIS MONTH IN NETWORK TV

### SPECIALS SCHEDULED DURING FOUR WEEKS ENDING 20 NOVEMBER

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
<i>Bell &amp; Howell Close-Up (A)</i>	\$30,000	Bell & Howell, McCann, 11/3
<i>Bell Telephone Hour (N)</i>	285,000	AT&T, Ayer, 10/28, 11/11
<i>John Brown's Raid (N)</i>	125,000	Purex, Weiss, 10/25
<i>Campaign Roundup (A)</i>		10/29, 11/6
<i>Date With Debbie (A)</i>	275,000	Revlon, Grey, 10/27
<i>Dow Hour-Great Mysteries (N)</i>	110,000	Dow, MacManus, 11/15
<i>Dupont Show of the Month (C)</i>	300,000	Dupont, BBDO, 11/16
<i>Elections (N)</i>	*	11/8
<i>Election Coverage (A)</i>	*	11/8
<i>Election Returns (C)</i>	*	Westinghouse, Ketchum, 11/8
<i>Family Classics I&amp;II (C)</i>	265,000	Breck, McClinton, 10/28, 10/29
<i>Dave Garroway (N)</i>	250,000	Elgin, 11/18
		Elec. Auto-lite, Grant, 11/8
		American Luggage, J. C. David, 11/8
		Berkshire Hosiery, O, B&M, 11/8
<i>Hallmark Hall of Fame (N)</i>	275,000	Hallmark, FC&B, 10/24, 11/20
<i>Boke Hope Buick Show (N)</i>	320,000	Buick, McCann, 11/16
<i>Dean Martin (N)</i>	250,000	Speidel, NC&C, 11/1
<i>Omnibus (N)</i>	120,000	Aluminum, JWT, 11/13
<i>Rep. Pres. Cand. Speech (A)</i>		Republican National Committee, 11/7
<i>The Right Man (C)</i>	225,000	Traveler's Insurance, Y&R, 10/24
<i>Story of a Family (N)</i>	125,000	Ocean Spray, BBDO, 11/14
<i>Danny Thomas Special (C)</i>	275,000	General Motors, 10/30
<i>Tomorrow (C)</i>	150,000	American Machine Foundry, C&W, 10/26
<i>UN Anniversary Concert (A)</i>		10/24
<i>John Wayne Show (A)</i>	275,000	Pontiac, MacManus, 11/14
<i>Wonderland on Ice (N)</i>	200,000	Top Value Enterprises, C-M, 11/17

\*Part of a package which includes conventions, speeches, etc.



## 2. NIGHTTIME

# COMPASS

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
6:00		Face The Nation EUST.	Meet The Press Manhattan Shirts (Daniel & Char.) I-L \$6,500 Hall of Fame (6-8) ●	John Daly News EUST.			John Daly News EUST.		John Daly News EUST.
6:30	Walt Disney Presents G. Mills (DFS) Ludens (Mathes) Derby (McC-E) Brillo (JWT) A-F \$94,000	Twentieth Century Prudential (R-McC) D-F \$35,000	People Are Funny Squibbs (Donabue & Coe) Q-L \$24,000		D Edwards Amer Home (Bates) N-L \$9,500**			No net service D. Edwards Am. Home (Bates) Schlitz (JWT) N-L \$9,500**	News Texaco (C&W) N-L \$6,500**
7:00	Walt Disney Presents 6:30-7:30 B-Mysers (DSC&S) Canada Dry (Mathes) Dow Chem. (NC&C) J&J (Y&R)	Lassie Campbell Soup (RRDO) A-F \$37,600	Shirley Temple (7-8) RCA (JWT) B-Nut Life Savers (Y&B) Dr-L \$70,000	No net service D Edwards Amer Home (repeat feed)		News Texaco (repeat feed) Story-Family (7:30-8:30) ●	Expedition Ralston (GB&B) A-F \$26,000	No net service D Edwards Am. Home alt Schlitz (repeat feed)	News Texaco (repeat feed)
7:30	Maverick (7:30-8:30) Kalam Co (Y&R) Brillo (JWT) Notema (SSCB) W-F \$82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F \$36,000	Shirley Temple	Cheyenne (7:30-8:30) Ralston (Gard.) Peter Paul (DFS) Bris-Mys (OBM) Union Car. (Esty) W-F \$93,000	To Tell The Truth! (9/25 S) Am. Home alt. Helene Curtis (Bates) Sc-F \$18,000	Riverboat (7:30-8:30) G. Seal (C. Mith.) DPont (BBDO) Block (SSCB) M. David (Weiss)	Bugs Bunny G. Fds. (B&B) Golgate (Bates)	No net service	Laramie (7:30-8:30) Golgate (Bates) B&W (KMAJ) Dow (MacM.) Smnz (DFS) W-F \$35,000
8:00	Maverick B.J. Reynolds (Esty) Armour (FC&B) Derby (McC-E)	Ed Sullivan (8-9) Golgate (Bates) alt Kodak (JWT) V-L \$25,800 The Danny Thomas Special (8-9) ●	National Velvet Rexall (BBDO) Gen Mills (BBDO) A-F \$37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B)	Pete and Gladys Goodyear (Y&B) Carnation (EWBB) Sc-F \$37,000	Riverboat (7:30-8:30) P&G (B&B) War-Lam (Bates) Nor. Phar. (B&B) B. J. Reynolds (Esty); Studs. (D'Arcy)	The Rifleman P&G (B&B) W-F \$40,000	Father Knows Best Scott (JWT) B-Mys (Y&B) Kellogg (Burnett) Sc-F \$34,000 Election Returns ●	Laramie B-Nut Life Savers (Y&B); Pitt. Glass (BBDO); Prestone (Mathes); Pan Amer. Coffee (BBDO)
8:30	Law Man R. J. Reynolds (Esty) Whitehall (Bates) W-F \$41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) Westclox (BBDO) Dr-L \$39,000	Surside 6 (8:30-9:30) Bm & Wmsn (Bates) Pontiac (MacM&A) A-F \$120,000	Bringing Up Buddy Scott (JWT) Sc-F \$35,000 The Right Man 8:30-9:30 (10/24)	Wells Fargo Amer Tobacco (SSCB) W-F \$47,000 Bob Hope	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F \$40,000	Dobie Gillis Pillsbury (Burnett) alt Phillip Morris (Burnett) Sc-F \$37,000	Alfred Hitchcock Ford (JWT) My-F \$65,000 Elections (to concl.) ●
9:00	The Rebel Union Carbide (Esty) P&G (Y&R) L&M (D.F.S.) W-F \$42,500	G. E. Theatre Gen Electric (RRDO) Dr F \$51,000	The Chevy Show (10/2 S) (9-10) Chevrolet (Camp-E) V-L \$120,000	Surside 6 Cluett Peabody (L&N) Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B)	Klondike B. J. Reynolds (Esty) A-F \$36,000	Stagecoach West (9-10) U. Mtrs. (C-E) B & W (Esty) Miles (Wade) W-F \$88,000	Tom Ewell Quaker Oats (JWT) P&G (B&B) Sc-F \$38,000	Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. Tobacco (SSCB); Dupont (BBDO) (My-F) \$85,000
9:30	The Islanders (9:30-10:30) L&M (Mc-E) J. B. Wms. (Parkson) War.-Lam. (Bates) A-F \$95,000	Jack Benny Lever (JWT) State Farm (NL&B) V-L \$80,500	The Chevy Show	Adv. In Paradise (9:30-10:30) DuPont (BBDO) A-F \$110,000 John Wayne (11/14, 9:30-10:30) ●	Spike Jones Show Gen Foods (B&B) Mu-L \$47,500	Dante A. Culter (Wade) Singer (Y&R) My-F \$37,000 Hall of Fame (9:30-11) ●	Stagecoach West (9-10) Gen. Fds (OBM) Ralston (Gardner)	Red Skelton Show (L9/20) Pet Milk (Gardner) alt S C Johnson (NL&B) Sc-F \$54,000	Thriller B-Nut Life Savers (Y&B)
10:00	The Islanders United Mtrs. (Camp.-E) DuPont (BBDO) Brillo (JWT)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) Au-P-L \$34,000	Loretta Young Toni (North) alt Warner Lam (Lam & Peasley) Dr-L \$49,500	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall (Bates) Peabody (L&N)	Hennessy Lorillard (L&N) G. Fds (Y&B)	Barbara Stanwyck Theatre A. Culter (Wade) Amer. Gas Co. (L&N) Dr-F \$41,000	Alcoa Presents Alcoa (FNR) Dr-F \$36,000	Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) Polaroid (DDB) V-L \$115,000	NBC Specials (10-11) Various sponsors
10:30	Walter Winchell Show Hazel Bishop (Bar. Spector) D-L \$42,000	What's My Line Kellogg (Burnett) Sunbeam (Perrin Paul) Q-L \$32,000	This Is Your Life Block (Grey) Au-P-L \$24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F \$39,000	Presidential Countdown (8/12-10/31) Westinghouse (Ketchum-MacL)	Jackpot Bowling Bayuk (Werman & Schorr) Brunswick-Balke (McC-E) Sp-F \$37,000	No Net Service	Garry Moore Show	NBC Specials

### ● Specials.

\*\*Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 26 Sept.-23 Oct. Program types are indicated as follows: A) Adventure, (Au) Audience Participation, (C) Comedy, D) Documentary, (Dr)



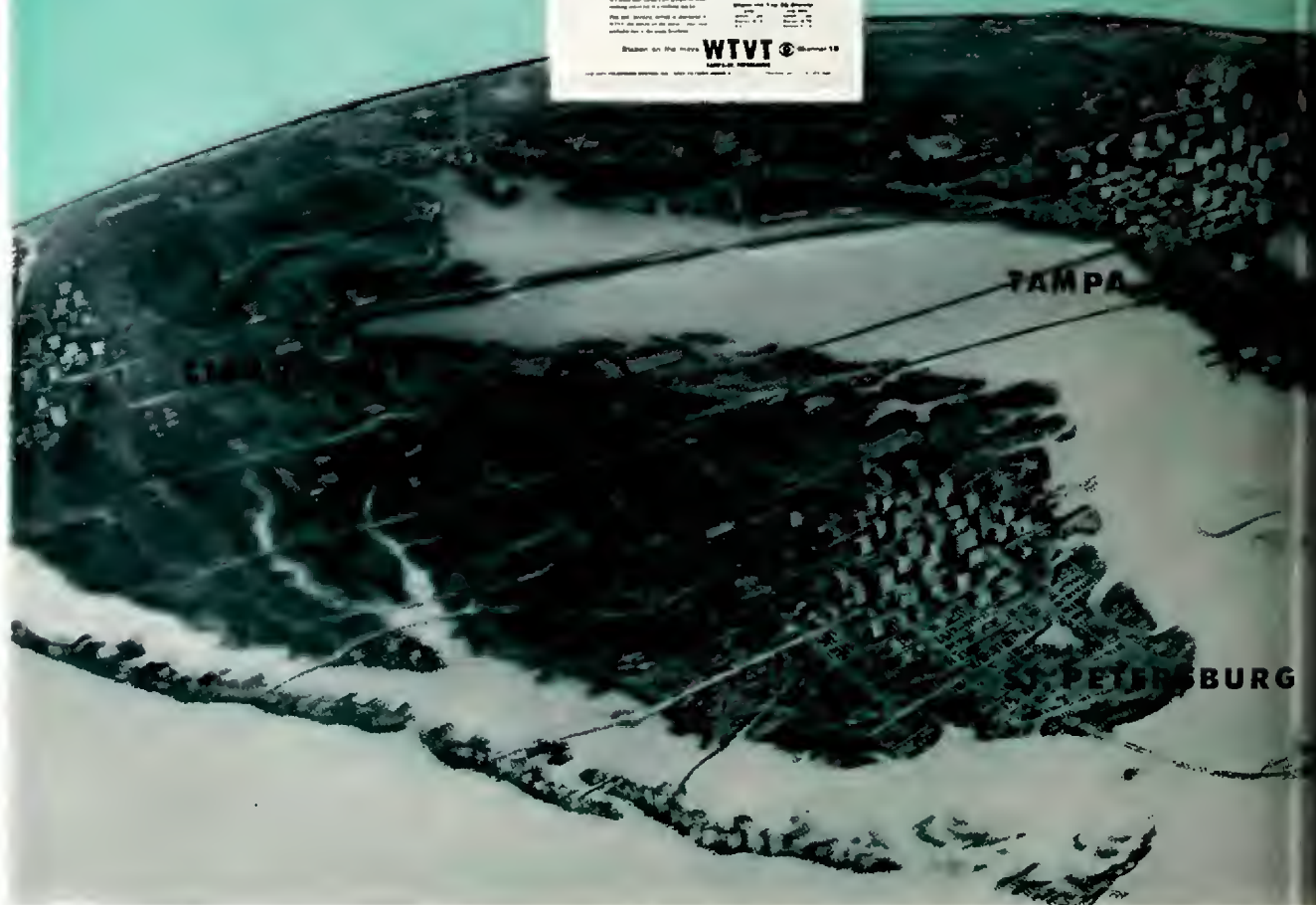
**24 OCT. - 20 NOV.**

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		John Daly News sust			John Daly News sust					
			D Edwards Phillip Morris (Burnett) alt Schiltz (JWT)	News Texaco (C&W) N-L \$6,500† Wonderland (7:30-8:30) ●		D Edwards Parliament (B&B) alt Amer. Home (Bates)	News Texaco (C&W) N-L \$6,500†	Campaign Roundup (10/1; 7:30-8: (10/8; 8-8:30) (10/15; 7-7:30) sust		
			No net service			No net service	No net service			
		News Texaco (repeat feed)	D Edwards Phillip Morris alt Schiltz (repeat feed)	News Texaco (repeat feed)		D Edwards Parliament alt Amer. Home (repeat feed)	News Texaco (repeat feed)	Campaign Roundup (7:00-7:30) ●		
	Wagon Train Ralston (GB&R, Gardner) Ford (JWT) V-F \$88,000	Guestward Hol Ralston (GB&R, Gardner) 7-Up (JWT) Sc-F \$38,000	The Witness (7:30-8:30; R. J. Reynolds (Esty) H. Curtis (McCann) Dr-F \$78,000	The Outlaws Gold Seal & Wmsn, Du- pont (BBDO); Ford (JWT) M. Dvd (Weiss) V-F \$88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F \$10,000	Rawhide (7:30-8:30) Parliament (B&B) G. Fds (.....) Drackett (.....) W-F \$80,000	Dan Raven (7:30-8:30) Brn. & Wmsn. KM&J; B-Nut Life Sav. (Y&E) Dow (MJ&A) Prestone (Mathes) My-F \$79,000	The Roaring 20's (10/15 S; 7:30-8:30) Dupont (BBDO) Anahist (Bates) Ritchie (K&E) My-F \$83,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F \$80,000	Bonanza (7:30-8:30) Am. Tob. RCA (JWT) Am. Tob. (BBDO) RCA (JWT) W-F \$78,000
	Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E)	Donna Reed Campbell (BBDO) alt Johnston & J (Y&R) Sc-F \$40,000	The Witness Esq. (MW&S) Schick (B&B)	The Outlaws B-Nut Life Savers (Y&R); War-Lam (L&F); Colgate (Bates); Stude. (BBDO); Pan Amer. Coffee (Camp.-Mitb.)	Harrigan & Son (10/7 S) Reynolds (Frank) CC-F \$39,000	Rawhide Nabisco (Me-E) Family Classics I ● (10/28, 7:30- 8:30	Dan Raven Mentholatum (JWT) Studebaker (D'Arcy) M. Dvd (Weiss) Smnz (DFS)	The Roaring 20's Derby (Mc-E) Am. Chicle (Bates) Bringtn Mills (Don. & Coe)	Perry Mason Sterling (DFW) Drackett (Y&R) Moore Family Classics II (10/28, 7:30- 8:30)	Bonanza eggs open
	Price Is Right Lever (OBM) alt Speldel (NC&K) Q-L \$22,500	The Real McCoys (Compton) P-G \$41,000	Zane Grey Theatre S. C. Johnson NLB P. Loril- lard (L&N) V-F \$45,000	Bat Masterson (9/29 S) Sealtest (Ayor) Hills Bros. (Ayor) V-F \$39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F \$44,000	Route 66 (10/7 S) Chevrolet (C-E) Sterling (DFS) Phillip Morris (Burnett) A-F \$85,000	The Lone Westerner War-Lam (L&F) B-Nut Life savers (Y&R) M. Dvd (Weiss) Smnz (DFS) V-F \$86,000	Leave It To Beaver Ralston (Gardner, GB&B) GE (Grey) Sc-F \$30,000	Checkmate (8:30-9:30) Brn. & Wmsn. alt K. Clark (.....) (Bates) Lever (K&E) My-F \$80,000	Tall Man R. J. Reynolds (Esty); B-Nut Life Savers (Y&R) W-F \$36,000
	Perry Como Kraft (JWT) P-G (B&B) Bob Hope (9-10) ●	My Three Sons Chevrolet (C-E) Sc-F \$49,500	Angel S. C. Johnson (B&B) Gen. Foods (B&B) Sc-F \$43,000	Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F \$38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F \$35,000	Route 66	Bell Telephone Hour (9-10) AT&T(NW Ayer) F-L \$175,000	Lawrence Welk (9-10) Dodgø (Grant) J. B. Williams (Parkson) Mu-L \$45,000	Checkmate Kimberly Clark (FCB) Lever alt. B&W	The Deputy alt Gen Cigar (Y&R) Polaroid (DD&B) Gen. Cig. (Y&B) Polaroid (.....) W-F \$39,000
	Perry Como	Untouchables (9:30-10:30) Armour (FCB) L&M (Me-E) My-F \$90,000 Date-Debbie (9:30-10:30) ●	Ann Sothern S. C. Johnson (B&B) Gen. Foods (B&B) Sc-F \$41,000	Tennessee Ernie Ford Show Ford (JWT) V-L \$45,000	77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty) Whiteball (Bates)	Mr. Carlund Plymouth (Ayer) L&M (DFS) A-F \$37,000	Bell Telephone Hour	Lawrence Welk	Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) V-F \$40,000	Project 20 (9:30-10:30) sust The Nation's Future (11/12 S)
	Peter Loves Mary P-G (B&B) Sc-F \$38,000	Untouchables Ritchie (K&E) Whitehall (Bates) Union Carbide (Esty)	Person to Person (9/29 S) Polaroid (DDB) U. Carbide Lan. Pls (R&R) Au-P-L \$30,000	Groucho Marx Lorillard (L&N) Tonl (North) Au-P-L \$30,000	Robert Taylor in The Detectives P-G (B&B) My-F \$45,000	Twilight Zone Gen Food (Y&R) Kimberly-Clark (FCB) A-F \$36,000	Michael Shane (10-11) Oldsmobile (Brother) Pitt. Glass (BBDO) Dupont (BBDO) My-F \$78,000	Fight of the Week Gillette (Maxon) Miles (Wade) Sp-L \$45,000	Guns smoke L&M (DFS) alt Sperry-Rand (Y&R) V-F \$42,000	Project 20
	No net service	Ernie Kovacs' Take A Good Look Consolidated Cigar (EWR&R) Bell & Howell (11/8, 10-10:30) ●	June Allyson (9/29 S) Dupont (BBDO) Dr-L \$44,000	No Net Service	Law & Mr. Jones (10/7 S) P-G (B&B) A-F \$41,000	Eyewitness to History (9/30 S) Firestone (C-E) P-A \$25,000	Michael Shane B-Nut Life Savers (Y&R)	TBA	No net service	Man From Interpole Sterling (DFS) A-F \$25,000

a, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc.  
Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation  
dy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. †Price not available. Note: many nighttime shows which were omitted last month are now included.

# TAMPA - ST. PETERSBURG.





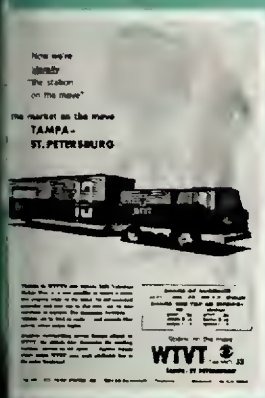
# GROWING GROWING GROWING!

Industry . . . culture . . . population. All are making fabulous strides in the dynamic Tampa Bay area!

Preliminary 1960 census figures of 1,439,165 for the 21 counties covered by WTVT make it "market on the move" a better-than-ever buy for your media dollar!

## The station on the move... **WTVT**

With top CBS and local programs, makes TV's most modern facilities available to advertisers . . . studio and mobile Videotape units . . . radar weather . . . plus three studios and cameras. WTVT . . . first in every way in Tampa - St. Petersburg, *Market on the Move!*



TOTAL SHARE OF AUDIENCE	
49.1% . . . Latest ARB	
9:00 A.M. - Midnight	
CHECK THE TOP 50 SHOWS!	
ARB	
WTVT	42
Station B	7
Station C	1
NIELSEN	
WTVT	39
Station B	11
Station C	0
A.R.B., Tampa - St. Petersburg Metro Area, August, 1960, 4-week summary	
N.S.I., Tampa - St. Petersburg Metro Area, August, 1960	

station on the move

# WTVT



**CHANNEL 13**

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC.

WKY-TV WKY-RADIO

Oklahoma City

Me Katz

SARASOTA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00		Lamp Unto Me Feet sust			December Bride sust	Dough Re Mi sust sust alt Sterling (10/10 S)		December Bride sust	Dough Re Mi sust Proctor-Sillex alt sust	
10:15										
10:30		Look Up & Live sust			Video Village sust	Play Your Hunch sust alt Whitehall Colgate		Video Village sust Rem. Band alt. Am. Home	Play-Hunch sust alt Hartz Sterling alt Simoniz	
10:45										
11:00		UN in Action sust		Morning Court Lvr. G. Mls, Old Ldn, Nxma, J. B. Wlms, Carter, Block, Jhn,	I Love Lucy sust	Price Is Right sust Sterling alt Whitehall	Morning Court Wlms, Nab. G. Mls, P. Paul, Cartr, Lan. Plus, Dow, S.C. John-	I Love Lucy sust sust alt. Lever	Price Is Right sust alt. B-Nut Mentholum alt sust Toni	Morn Dow, Jhnsm, Old Lvr Melm
11:15										
11:30		Camera Three sust		Love That Bob Dow, Ponds, Miles, J&J, Estr. Mlmal, G. Fds, G. Mls, Staley.	Clear Horizon sust	Concentration Culver alt Lever Mennen alt Lever	Love That Bob Dow, Ponds, S.C. Johnson, Miles, Pan Am, Cmpbl, Melm, Welch,	Clear Horizon Vick alt. sust sust	Concentration Frigidaire A. Culver alt Leeming	Love T Jhnsm, O. Lodi Hartz, Mls, O
11:45										
12N										
12:15	Matty's Funday Funnies Mattel			The Texan Dow, G. Mls, Nab, Brdn, Bn Ami, M. Md, Esth, Rnlds, Lan.	Love of Life sust Amer Home Prod alt sust	Truth or Consequences Miles P&G	The Texan Ponds, Lan. Pls, J&J, Lvr, Dow, M. Md, G. Mls, Cmpbl	Love of Life sust alt. Quaker Oats Am. Home (wkly)	Truth or Consequences Nabisco B-Nut Culver alt sust	The Lvr, J& Ponds Dow, Fds, Bn
12:30										
12:45	Rocky & Friends Gen. Mills, Amer. Chicle, Peter Paul			Queen-Day Hartz, Ex-Lax, J&J, Staley, Borden, Lever, Pan Am, Dow, Cmpbl	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Culver alt sust P&G alt Mentholum (10/3 S)	Queen-Day Hartz, Ponds, Mln.-Maid, Arm, Brdns, Adolphs, Brillio	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt sust P&G alt sust	Queen Lever, A Ponds, P. Paul Cmpbl
1:00										
1:15	TBA 11/13 S			About Faces Ponds, Dow Whitehall Brdn, Mln. Md, Cmpbl, Arm, G. Mls.	News (1-1:05) sust No net service	No net service	About Faces Ponds, Jhnsm, Adolphs, Btr Vln, Esthr, Cmpbl, Brdn,	News (1-1:05) sust No net service	No net service	About Jhnsm, Marwal Dow, W Vln,
1:30										
1:45	College News Conference sust	Pro-Football (Partic.) (1:45- concl.)	Frontiers of Faith sust		World Turns P&G alt H. Curtis	No net service		World Turns P&G Sterling alt Quaker	No net service	
2:00										
2:15	Championship Bridge No. Amer. Van Lines, Shwadyer, Sara Lee	Pro-Football	Pro-Football (2-concl.) Natl. Brewing, ½ regional; Genessee, ½ reg	Day In Court Ponds, Sterling, S. C. Johnson, Reynolds, Miles Brillo, Campbell	Full Circle sust	Jan Murray Show sust sust	Day In Court J&J, L. Esther, S.C. John, B-Nut, O. London Dow, String, Cmpbl,	Full Circle sust	Jan Murray Show sust sust	Day In Ex-Lax, Welch,
2:30										
2:45	Amer. Football League Gen. Cigar, Colgate, Schick, Carlings	Pro-Football		Road To Reality Ponds, Sterling, S. C. Johnson Nxma, Pan Am	Art Linkletter Wlms, Lvr, Wlms, Van Cam	Loretta Young Smnz alt. B-Nut P&G	Road to Reality Ponds, Dow, Lever, Carters, Whitehall, Nab. Jhnsm, Cmpbl	Art Linkletter alt Scott, J. B. Williams Kellogg	Loretta Young sust Gold Seal alt Toni	Road to J&J, Dow, ter, Bn Pan Am, Lao
3:00										
3:15	Amer. Football Pels, Renault Sincclair, Pabst Campaign (11/6, 2:30-3)		Pro-Football	Beat The Clock Ex-Lax, Dow, Ponds, Borden, Welsh, Btr Vln, Wlms, Dow,	Millionaire sust	Young Dr. Malone Leeming alt Gold Seal P&G	Beat The Clock J&J, Nxma, Mystic tape, Wlms, Brdns, Pan Am,	Millionaire sust alt. Vick Scott alt. Quaker	Young Dr. Malone Chemstrand alt. P&G Sterling alt P&G	Beat The J&J, A Staley, Bn B. C. J. Dow-C
3:30										
3:45	Amer. Football		Pro-Football	Who You Trust? Lvr, Armr, S.C. Jhnsm, L. Esthr, Pnds, Wlms, Mel- nac, Knapp-Mon-	Verdict Is Yours sust Amer Home alt sust	From These Roots sust alt. Simoniz sust	Who You Trust? Ex-Lax, Ponds Whitehall, Coty Dow-Corning Welch	Verdict Is Yours Armstrong alt sust Scott	From These Roots sust sust	Who You Geo. Fd Lax, L. Mln. Maf nolds,
4:00										
4:15	Amer. Football		Pro Football	American Bandstand Gen. Mills, Lever Western Tablet	Brighter Day sust Secret Storm Amer Home Prod	Make Room For Daddy sust sust alt. Toni	American Bandstand Welch, Lever, Gen. Mills	Brighter Day Vick Secret Storm Quaker alt Scott	Make Room For Daddy sust P&G	Amer. B-Nut, Arm,
4:30										
4:45	Amer. Football			Amer. Band. Armour UN Anniver- sary Concert (4:20-5:30) ●	Edge of Night P&G H. Curtis alt sust	Here's Hollywood sust Colgate alt. sust	Amer. Band. Toni, Hollywood Candy, Nortbam War.	Edge of Night P&G Sterling alt R. T. French	Here's Hollywood sust whiteh alt. Colg.	Amer. Hollywood Vick C
5:00										
5:15	Matty's Funday Funnies Mattel	Amateur Hour Williams	Celebrity Golf Kemper (alt.) Omnibus (5-6) ●	American Bandstand so-op			American Bandstand so-op			Ameri Bandst so-op
5:30										
5:45	Rocky & Friends G. Mills, Am. Chicle, P. Paul (TBA 11/20,	College Bowl (10/2 S) GE	Chef Huntley Reporting Amer. Photo. Copy Equip., Kemper Ins. Co.	Captain Gallant Gen. Mills			Rin Tin Tin Gen Mills			Lone Ra Gen. M Amer. Hom Cracker

**HOW TO USE SPONSOR'S  
NETWORK TELEVISION  
COMPARAGRAPH**

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programming from 24 Oct.-20 Nov., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-



WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
NBC		ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Bride alt.	Dough Re Mi sust alt. Block Drug		December Bride sust alt. Vick	Dough Re Mi Gold Seal alt sust Nabisco alt. String		December Bride Kodak alt sust sust alt. Borax	Dough Re Mi B-Nut alt. G. Mills (L 11/7) sust alt. Leeming		Captain Kangaroo	Shari Lewis Nath. Biscuit
lage	Play-Hunch G. Mills Colgate		Video Village	Play Your Hunch sust Mills alt Hainz		Video Village Lever alt. Kodak sust	Play-Hunch sust alt. Mills sust Mantolatum			King Leonard & Short Subjects Gen. Mills
Lucy alt.	Price Is Right Frigidaire alt Sterling Heinz alt Culver	Morning Court Dow, S.C. Jhnsn, J&J, Ex-Lax, Bon Ami, Wlms, Arm, Block, Pan	I Love Lucy sust U. S. Steel alt Lever	Price Is Right Chemstrand alt Lever Miles, Leeming	Morning Court Johnson, Ponds, J&J, Mrs. Filbrt, Whitehall, Cmpbl, Brdn, Lev, Groc.	I Love Lucy Best Fds alt Vick Gerber alt Kodak	Price Is Right Lever alt sust Culver alt. G. Mills		Kellogg Magic Land of Allakazam	Fury Mills alt. Gen. Foods
izon	Concentration Mills alt Gen. Mills (9/28 S) Nabisco alt Proctor-Silax	Love That Bob Dow, Ponds, Jhnsn, Miles, Melmec, Dow- Curn, P. Paul,	Clear Horizon sust sust alt. Borax	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob Jhnsn, Ponds, Es- thr, Ex-Lax, Lvr Ban, String, Nab, Mystic, G. Fds.	Clear Horizon sust R. Rand alt. Kodak	Concentration Mills alt Lever Simonize Lever alt		Mighty Mouse Nestle alt. sust Colgate alt. Nestle	Lone Ranger Gen. Mills,
Life Prod	Truth or Consequences Heinz P&G (10/5 S) sust	The Texan Ponds, Cracker Jack, Mrs. Fil- bert, G. Mills, Arm, Adolphs.	Love of Life sust Amer Home	Truth or Consequences Hartz alt sust P&G	The Texan Ponds, Maxwell House, Adolphs, Cmpbl, Nzama, Dow	Love of Life Borax alt. Nab. Best Foods alt R. T. French	Truth or Consequences Frig. alt sust P&G alt Whitehall		Sky King Nabisco	My True Story sust Sterling Drug
or w	Could Be You Whitehall alt Leeming White- ball Heinz alt G.	Queen-Day Sterling, Armr, Min. Maid, Pnds, Jhnsn, Wlms, Melmec, Brdns,	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Mills alt Nabisco P&G	Queen-Day Gen Fds, Armr, Coty, Carter, J&J, Dow, Co- rning	Search for Tomorrow P&G Guiding Light P&G	Could Be You Frigidaire alt sust P&G		Saturday News sust	Detective Diary Sterling Drug sust
sust vice	No net service	About Faces Dow, Ponds S. C. Johnson Brillo, P. Paul, Ex-Lax, Mystic,	News (1-1:05) sust No net service	No net service	About Faces Johnson, Lever, Wlms, Brdn, Ponds, Sterling Pan Am	News (1-1:05) sust No net service	No net service	College Football Kickoff Union Carbide Willard Storage Battery		Mr. Wizard sust
arns ing	No net service		As the World Turns P&G Pillsbury	No net service		World Turns Best Foods alt. Vick Carnation alt R. T. French	No net service			
tle	Jan Murray Show sust sust alt. M. Dvd (11/12 S)	Day In Court Gen. Fds., Lyan J&J, Coty Dow, Sterling, Johnson	Full Circle sust	Jan Murray Show Nab alt. sust P. Silax alt. Block	Day In Court Lever, Armr, Ponds, Dow, Wlms, Ex-Lax, Johnson	Full Circle sust sust	Jan Murray Show Whitehall alt. sust sust			NBA Basketball Sponsors TBA
atter er	Loretta Young Chemstrand Frigidaire alt Knox Gelatin	Road to Reality Lever, J&J, S.C. Johnson, Dow, Cmpbl, Grocery, Nab. Pan Am,	Art Linkletter Lever alt Drackett Pillsbury	Loretta Young P&G alt G. Mills (L 11/17) Heinz alt P&G	Road to Reality J&J, John. Dow Nab, Pan Am, Brillo, Cmpbl, Block	Art Linkletter Lever Brow Bauer & Black alt Armstrong	Loretta Young sust alt G. Mills P&G alt G. Mills	NCAA Football Gillette, Humble Oil, L&M Competition Mtrs.		
re	Young Dr. Malone Plough, G. Mills Hainz, Plough	Beat The Clock L. Esthr, Knapp Monarch, J&J, Welch, Reynolds Cmpbl, Jhnsn,	Millionaire sust Drackett alt sust	Young Dr. Malone Miles alt Culver P&G alt G. Mills	Beat The Clock Lever, dow, Rey- nolds, Brdn, Wlms, Nab, Mel- mac	Millionaire Quaker alt. sust Gerber alt. Nab.	Young Dr. Malone Mennen alt. Simoniza Sterling alt Nab	NCAA Football		
ours alt	From These Roots	Who You Trust? Ponds, Lever, Arm, Jhnsn, Cmpbl, Nab, Wlms, Melmac	Verdict Is Yours Sterling alt Lever sust	From These Roots Simnz alt. Heinz Purex	Who You Trust? Reynolds, Staley Cmpbl, Johnson, Cmpbl, White- hall, Ponds, Gld	Verdict Is Yours Quaker Oats alt. Vick Lever	From These Roots sust alt. Plough Gold Seal alt. B-Nut	NCAA Football		
Day Prod	Make Room For Daddy Heinz (10/8 S) alt sust sust	Amer. Band. Lever, Gen Mills B-Nut, Welch Armour, Holly- wood Candy	Brighter Day Drackett Borax Secret Storm Amer Home	Make Room For Daddy sust alt. Leeming G. Mills sust alt.	Amer. Band. Welch, Gen. Mills, Lever, Toni, Positan	Brighter Day Best Foods Lever Secret Storm Amer Home Prod alt R. T. French	Make Room For Daddy Proctor-Silax G. Mills (L 11/18)			
light alt	Here's Hollywood sust Culver alt. Toni	Amer. Band. Northam-War- ren,, Toni, Posi- tan	Edge of Night P&G Pillsbury	Here's Hollywood B-Nut alt. G. Mills G. Mills alt	Amer. Band. Armour, Albert Culver, West- ern Tablet	Edge of Night Quaker Oats alt. Drackett Amer Home Sterling	Here's Hollywood G. Mills alt. Silax M. David	College Football Scoreboard Gen. Mills Bristol Myers		
		American Bandstand 60-00			American Bandstand 60-00			All Star Golf Reynolds Metals		Captain Gallant (10/16 S) Gen. Mills B-Nut Life Savers
		Rocky and His Friends Gen Mills			Rin Tin Tin Gen Mills					Saturday Prom (10/15 S) B-Nut Life Savers

\*These are package prices and include time, talent, production and cable costs.

led programs appearing during this period are listed  
s well, with air dates. The only regularly scheduled pro-  
grams not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m.,  
Monday-Friday, participating sponsorship; *Sunday News*

*Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9  
a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m.  
and 8:45-9 a.m., Monday-Friday. All time periods are  
Daylight Saving.



# How did you make your greatest

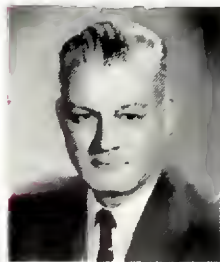
**Archie S. Grinalds**, sales manager,  
WDIA, Memphis, Tenn.

The Case of Lakeview Gardens one day may intrigue Perry Mason as a story title, but to us it is one of the most outstanding advertiser success stories.

Lakeview Gardens is a Negro subdivision and WDIA today is its exclusive "mass salesman"; and has been almost continuously since August, 1959.

The 240-acre tract, on which eventually will be built 614 \$9,000 to \$19,000 homes, this year won a National Association of Home Builders award as the outstanding work of its kind in the United States in 1959—and no racial strings were attached to the "Oscar," either.

It is the brain child of William B. Wolfe, who conceived of it nearly four years ago to meet "the oft-expressed but seldom fulfilled desire of the growing multitude of middle-income-group Negroes in America for



*Providing a full-scale on-the-spot promotion for a Negro home development*

a well-planned suburban development of new, quality homes comparable in price and terms to the housing of any American city."

WDIA, which has devoted itself to the personal service of its 1,500,000 audience, Negro minority-group, met Wolfe and Lakeview Gardens in the spring of 1959. We were seeking just such a sole on which to hang a special promotion.

After several months of devising a workable plan to sell to Lakeview Gardens, we presented WDIA Home of Happiness in September, 1959. The station staged a gigantic promotion, Labor Day. Wolfe built the Home of Happiness from its foun-

dation, and the station followed the progress of its construction daily. Listeners were invited to visit Lakeview Gardens in a spot series participated in by other station sponsors, who also furnished and stocked the home from front to kitchen door. An impressive list of valuable prizes were awarded Labor Day to persons who had visited the development previously and registered.

Lakeview Gardens and WDIA hit *Time*, September 21, 1959, via mention and picture. In an article titled "A Lift in Living," dealing with Negro housing in the U.S.

When the promotion ended, Wolfe went to straight advertising on WDIA, using the expert services of Jan Gardner and Ruth Taylor, Ridgeway Advertising Agency, Memphis office.

Early this year Wolfe sold his interest in Lakeview Gardens to Wallace E. Johnson Realty Co., one of the largest firms of its kind in the nation.

Today, still under the guidance of the Misses Gardener and Taylor, WDIA continues to sell homes in Lakeview Gardens with a weekly schedule of 10 ten-minute programs, Monday through Friday, and 20 weekend one-minute spots.

It has been a great sales experience for Memphis' goodwill station.

But its greatest satisfaction for all concerned has been the element of real, considerate personal service to the home owners it has created.

**Harry B. Shaw**, v.p. & gen. mgr.,  
WSJS Radio/TV, Winston-Salem, N. C.

In 25 years that I have been engaged in the selling end of the broadcasting industry there have been numerous "big" sales that have come over the pike and it's not always easy to select the one best "big" sale that I was fortunate enough to put across.

Actually, from the standpoint of importance I would have to list a couple of sales that I feel were equally

important in my career as a salesman. The first would have to be the first sale I ever made for radio. I made an appointment with the manager of a large furniture store that had never used radio before. For



*By creating new and interesting sales angles to prove station's value*

minutes I pitched using my carefully designed and brand new sales presentation. The net result at the end of that 40 minutes was a big and what seemed like a definite "no."

I finally asked the manager if he would at least let me write a sample announcement and read it to him. He could hear how it would sound. He gave me a piece of paper, handed me to a typewriter and I pounded out my version of what his sales manager should say. He listened to it carefully, pulled his ear lobe a couple of times and grunted "How much is this going to cost me?"

That was my first really important sale and it probably did more to justify my confidence in my sales ability than anything could. It also convinced me that selling was the career I wanted to follow from there on. And, just incidentally, that furniture store went from that small sale to a full five-year contract on radio.

I think the greatest sense of accomplishment I have ever gotten from a sale since I've been selling for station WSJS-TV here in Winston-Salem, was to the local franchiser Pepsi-Cola in the area.

This was the toughest pitch I ever had to make and I pulled out all the stops in trying to create new and interesting sales angles to prove the value of WSJS-TV to the Pepsi dealer making a major investment. Together, with my sales staff,



sale?

ed an original presentation that do say so myself was one of the t we ever put together. It was ood in fact that after all of the lems we had previously faced the soft drink dealer, he made decision immediately after this ular presentation was shown to That was, to my mind, the ful- ent of creative selling. From a ncial standpoint it wasn't bad r, making Pepsi one of the st advertisers on WSJS-TV. That ular account has been running he past five years on the station is still growing strong.

Floyd, president, KELO-TV, Sioux Falls, S. D.

ne greatest sale of my career not a single transaction but er a multi-level, many-faceted ect which was conducted over a od of several years and on many ts. It was the sale of an idea— philosophy of operation which ted KELO-LAND.

ELO-LAND is more than just a e for our coverage area. It is an e philosophy of growth and oper- a, stemming from the basic fact f marketing that although Sioux is the 202nd metropolitan area e nation, it is the key to a trading r much larger and more important h this rank indicates.



*Extension of coverage area, good promotion, made our market a must buy*

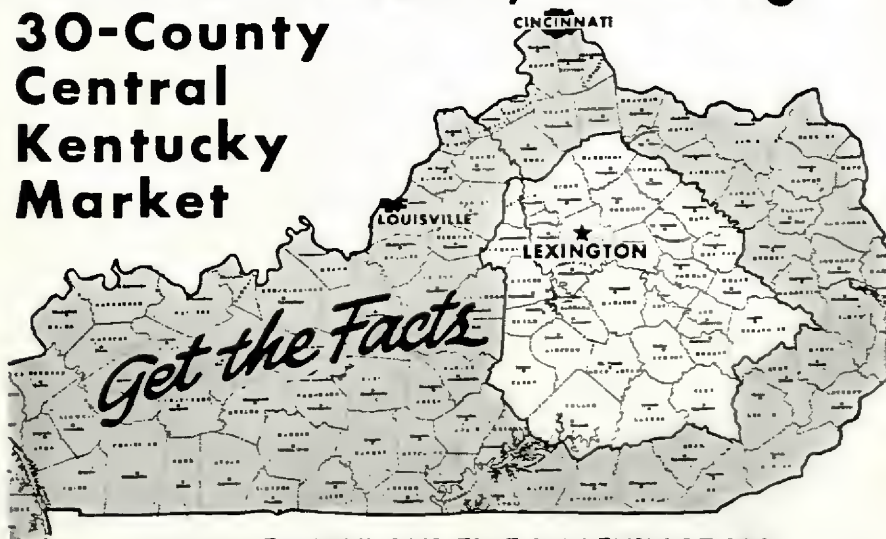
oon after KELO-TV in Sioux Falls started telecasting in 1953, it bame apparent that many adver- s were interested primarily in nropolitan area rankings. Since Six Falls ranked relatively low, it w necessary to find other appeals, (Please turn to page 62)



**You've Got to Head for the Finish Line to be in the Money !**

Your campaign will finish in the money if you start by buying broadcast IN Lexington. In all the world, only Lexington broadcasters effectively influence the \$445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of \$657,165,000 consumer spendable income by buying broadcast IN Lexington . . . Don't head the wrong direction in planning your next campaign.

**You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market**



**FROM THE FABULOUS FIVE IN LEXINGTON  
WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV**

## AUDIENCE ACCEPTANCE:

# 33



Bette Davis, Anne Baxter  
"ALL ABOUT EVE"



Gregory Peck, Hugh Marlowe  
"TWELVE O'CLOCK HIGH"



Loretta Young, Celeste Holm  
"COME TO THE STABLE"



Jeanne Crain, Linda Darnell, Ann Southern  
"A LETTER TO THREE WIVES"



Gregory Peck, Anne Baxter  
"YELLOW SKY"

RATING BY ARBITRON... for  
New York Premiere Week on WNTA-TV, Channel 13

Have you been waiting to see the public's reaction to the big and important post-'48 movies? Well, don't wait any longer. The first rating results are in...on NTA's "61 for '61" group of 20th Century-Fox's masterpieces. Hold on to your hats, in a strong breeze.

An unduplicated rating of **33**...reaching 2,728,766 adult viewers...sweeping ahead of all competing independent stations and the third ranking network station from Monday through Friday, from 11 p.m....and **only 6/10 of 1%** behind the leading network station in the area on Premiere Night in the time period...was registered. Station: WNTA-TV, Channel 13, New York. Program: **The Picture Of The Week**. Time: Week of Sept. 19 to 25, 1960 from 11 p.m. on. Source: Arbitron

That should answer any question you might have on the terrific audience pulling power of these 61 fabulous feature films that won **42 Academy Awards** and nominations...contain more of **today's** big stars and titles than you will find in any network special...and cost over **\$75,000,000** to produce. They're among the biggest box-office grossers of all time, and they're **proving** their great attraction power on TV right now.

What are **you** waiting for—when you've got a **sure thing**, everywhere they're still available. Already, they've been sold in **26** markets in the first three weeks. For the others, today contact your nearest NTA Sales Office, or—

E. JONNY GRAFF, V.P. in Charge of Sales, Eastern Div., 10 Columbus Circle • JUDson 2-7300

BERNE TABAKIN, V.P. in Charge of Sales, Western Div., 8530 Wilshire Boulevard, Beverly Hills, Calif. • OLYmpic 5-7701

# NTA

10 Columbus Circle New York 19, N. Y. • JUDson 2-7300



# Group of post-'48s from 20th Century-Fox!

## SPONSOR ACCEPTANCE:

# 31

BLUE CHIP ADVERTISERS  
on WNTA/TV, Channel 13, New York

Dentyne Gum  
Ivory Liquid Soap  
Philip Morris  
Yuban Coffee  
Prestone  
Dove Soap  
Tide  
Anacin  
Dash  
Rambler  
Noxema  
Premium Duz  
Wisk  
Bufferin  
Gleem

Comet  
Lux Liquid  
Imperial Margarine  
El Producto Cigars  
Vic Tanny  
Pillsbury Mills  
Realemon  
Avon  
Duncan Hines  
Hotel Bar Butter  
Castro Convertibles  
Democratic Party  
Ocean Spray Cranberries  
Ivory Soap  
Scott Paper  
Holland House Cocktail Mix



Jack Palance, Richard Widmark  
"PANIC IN THE STREETS"



Marlon Brando, Anthony Quinn  
"VIVA ZAPATA"



Burt Lancaster, Dorothy McGuire  
"MR. 880"



Cary Grant, Ann Sheridan  
"I WAS A MALE WAR BRIDE"



Edward G. Robinson, Susan Hayward  
"HOUSE OF STRANGERS"

**FLASH:** Here are the stations that already own this package (listed according to population): New York-Newark, WNTA; Philadelphia, WRCV, Washington, D.C., WRC; St. Louis, Mo. (Belleville, Ill.), KTVI; Cincinnati, Ohio, WLW-T; Miami (Ft. Lauderdale), Fla., WCKT; Providence, R.I., WJAR; Birmingham, Ala., WAPI; Phoenix, Ariz., KPHO; Syracuse, N.Y., WSYR; Honolulu, Hawaii, KHVH; Hartford, Conn. (New Britain-New Haven), WHNB; Omaha, Neb., WOW; Springfield, Mass. (Holyoke), WHYN; Knoxville, Tenn., WATE; Salt Lake City, Utah, KUTV & KSL; Harrisburg, Pa. (Lancaster, Pa.), WTPA; Kalamazoo, Mich. (Grand Rapids), WKZO; Wichita Falls, Texas, KSYD; Las Vegas, Nev., (Henderson, Nev.), KLRI; Fort Smith, Ark., KFSA; Boise, Idaho, KTVB; Spartanburg, S.C., WSPA; Rock Island, Ill. (Davenport, Iowa-Moline), WHBF; Twin Falls, Idaho, KLIX; Alaska-Anchorage, KENI; Fairbanks, KFAR.

# CHANNEL 9

# WTVM

## COLUMBUS, GA.

- **A Great New Market!**

82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!

- **Top ABC Programs!**

Shows like *Maverick*, *Cheyenne*, *The Real McCoys*, *Sunset Strip*, *Hong Kong*, and *The Untouchables*.

- **The Best of NBC**

Programs like *Wagon Train*, *The Price is Right*, *Huntley-Brinkley News* and *Perry Como* . . . plus top syndicated programs.

## CHANNEL 9



COLUMBUS, GA.

Call the man from  
YOUNG TVI



Ask about  
availabilities on  
WTVC CH. 9  
Chattanooga, Tenn.

The #1 night-time  
station in  
Chattanooga!

National and regional buy  
in work now or recently complete

## SPOT BUYS

### TV BUYS

**J. C. Johnson & Son, Inc.,** Racine, Wis.: Fairly heavy schedule on *Stride* floor wax begin this month in the top markets. Campaign is for eight to 10 weeks, day and prime night minutes. Buyer: Mary Ann Monaham. Agency: Needham, Louis & Brorby, Inc., New York.

**International Latex Corp.,** New York: Schedules for *Isodine* begin 14 November in about 40 markets. Fifteen-week lineup is for day and prime night minutes and chainbreaks. Buyer: Martin Foody. Agency: Reach, McClinton & Co., New York.

**Brillo Mfg. Co., Inc.,** Brooklyn: Placements for Brillo are in two flights, in 12-15 markets. First flight begins this month for 12 weeks; second in January for about 20 weeks. Moderate frequency of day minutes are being used. Buyer: Nancy Smith. Agency: Walter Thompson Co., New York.

**El Producto Cigar Co., Inc.,** New York: Staggered pre-Christmas schedules start this month and next on its cigars. Night minutes and chainbreaks will run in 75 markets. Buyer: Tim Tully. Agency: Compton Adv., New York.

**Northam Warren Corp.,** Stamford, Conn.: About 25 markets go *Cutex* schedules this month. Day and late night minutes are set for four weeks, seven to 15 per week per market. Buyer: Don Miller. Agency: DCSS, New York.

**General Foods Corp., Jell-O Div.,** White Plains: Going into about 50 markets this month with schedules for *Calumet* baking powder with the bulk in south and southwestern markets. Live minutes in women's formats are being used, light frequencies. Buyer: Peter Bardach. Agency: Foote, Cone & Belding, New York.

### RADIO BUYS

**Pontiac Motor Div., General Motors Corp.,** Pontiac, Mich.: In addition to its tv activity, radio schedules on the *Tempest* begin 3 October for two weeks. Traffic minutes are being placed in the top 50 markets. Buyer: David Balnaves. Agency: MacManus, John Adams, Inc., Bloomfield Hills, Mich.

**Charles Guldén, Inc.,** Saddle Brook, N. J.: Two-week campaign for its mustard starts 24 October in 30-35 markets. Most markets are one-station buys, about 20 traffic and day minute spots per week per station. Buyer: Doug Humm. Agency: Charles W. Hoyt, New York.

**Capital Airlines,** Washington, D. C.: New flight begins late this month in 10 eastern markets. Traffic minute schedules, Monday through Saturday, are for eight weeks. Buyer: Lucky Kerwin. Agency: Kenyon & Eckhardt, Inc., New York.





Spot!  
Whatta  
Impact!

In the world of Arnold Stang spot is a very big deal. His spot campaign for Chunky Chocolate Corporation is a tremendous success in a powerful and versatile medium. It made famous the comedy buy-line — "Chunky! Whatta chunka chawklit!" The Chunky Chocolate people — and Arnold — know the value of spots well placed. Nothing is more flexible. You sell your products where they are, with maximum exposure, high return, and *no waste*, and when it comes to smart placement call your H R man. He's an expert.

HR

Television, Inc.  
Representatives

# THE TOP STATION IN WESTERN NEW ENGLAND

# WWLP

## CHANNEL 22

NE

## SPRINGFIELD, MASS

TOP RATINGS\*

TOP COVERAGE\*

TOP MERCHANDISING\*

PLUS  
BONUS COVERAGE

# WRLP channel 32

BRATTLEBORO, VT.  
GREENFIELD, MASS., KEENE, N.H.  
\* G.P. MOLLINGBERRY HAS DETAILS

## RATINGS

(Continued from page 38)

the client's needs. The government bureau expects that thousands of businesses, with very different needs, will be using government-sponsored data. Archibald Crossley would hardly ever suggest to a client a sample so elaborate and scattered as the one he used for a survey by the Fish and Wildlife Service of the Dept. of Agriculture.

But even after all the neutral probability techniques have been employed, there remains a disturbing "who's-who" aspect to any sampling operation which involves people. Not everyone will answer an interviewer's questions. There are differences in intensity of feeling, vitally important to the man who is planning to market a new product or get himself elected president, but very difficult to pull out reliably from questionnaire results. Above all, there is the problem that the universe which is relevant to a client's problems may be smaller and shaped differently from that big, nation-wide universe of all the households which is usually what the (political) pollster must sample. . . . Most survey errors of course, do not trace to mathematical mistakes or to inaccurate sampling. They are the result of bad questions or unprovable hypotheses which can easily load the final data with misinformation. Nielsen in 1951 did a study of public-aid recipients in the State of Illinois, under commission from a state department which wanted to know how many frauds it was supporting. "We had everything under control," Warren Cordell says. "We had lists of people on relief, so we could make a truly random sample. They had to cooperate with us or they'd be taken off the rolls. We knew just the questions we had to ask them. But if we'd relied solely on the answers, instead of looking around and checking with the neighbors, as we did, the survey would have been useless. A number of our respondents obviously didn't and wouldn't tell the truth. The accuracy of the basic information you collect is usually a lot more important than the accuracy of your sample. That's the area of the next crusade—response error."


Sampling is the method of all science. The "laws" of physics, as David Hume pointed out some cen-

turies ago, are merely hypotheses which fit observed experience. We do not know that the sun will tomorrow morning, or set tomorrow evening: we know merely that we have always seen it do so (except some incidents in the Bible). Every individual's sample of experience is limited and unprovable, and the experience of the race as a whole, assuming it can be communicated, is inevitably partial. . . . Scientific advance occurs when experience expands, when information which does not fit the rules begins to turn up the sample. . . .

The current emphasis on sampling as a means of data-gathering is simple and simple—the stress on public opinion polls and television ratings has slowed understanding of sampling as a possible way to bring objectivity to the so-called "social sciences." Many people have a stake in the results of both polls and ratings. Politicians have been forced to deny that they pay any attention to polls, which is nonsense. Television-network executives whose week is made or ruined by the ratings will tell investigators that their decisions aren't influenced by what the rating services say, which is even worse nonsense. When there is cash money involved, businessmen do tend to want more and better sampling before they make decisions, but the popularity of the attitude which "doubts the polls" has scattered confusion over theory and practice.

That the theory of sampling is valid is simply beyond question. The Census Bureau has proved it over and over again, drawing samples as small as 400 from the 45,000,000-plus households of 1950, and coming within three percentage points of the correct answer on about eighty-five of every hundred tries. (This experiment, of course, was not a field job; the work involved was merely a random selection of 400 out of 45,000,000-plus cards. What is proved is that the sample reflects the census accurately, (not that either is necessarily true.) Where surveys go wrong today, it is either by that mathematical necessity which lies behind the very idea of sampling, or by the researcher's failure to make the data he needs sufficiently objective in the eyes of the people from whom the data is sought—Cordell's "next crusade. . . ."





No matter what  
your tape problems,  
WNBQ is better  
equipped to handle  
them than any  
other station in the  
country. This  
is no idle boast.

WNBQ has complete

## *tape to film*

facilities,

more color-equipped  
tape recorders  
than any other local  
station in the  
country, and a staff  
of technicians  
and production  
experts second  
to none.

**WNBQ**

Video Recording Sales  
Merchandise Mart  
Chicago 11, Illinois  
SUperior 7-8300

# NOW on the AIR!

Houston's most powerful

## FM RADIO STATION

Operating from  
544 Ft. Tower

595 feet above  
mean Sea Level

64,240 Watts ERP

102.9 mc

FM...  
HOUSTON'S  
\*SECOND  
BEST  
AIR MEDIA  
BUY

DELIVERING ALMOST TWICE AS MANY HIGH INCOME  
FAMILIES PER DOLLAR INVESTED AS MASS MEDIA

(1960 Alfred Politz Major Market FM Study—July, 1960 Issue U.S. RADIO)

National Reps.:

- New York • Chicago • Detroit • Atlanta • St. Louis
- San Francisco • Los Angeles • Dallas

IN HOUSTON, CALL DAVE MORRIS, JACKSON 3-2581

# K. Que fm

\*AFFILIATED WITH K-NUZ AM

HOUSTON'S NO. 1 BUY AT THE LOWEST COST PER THOUSAND

## PROCTOR

(Continued from page 39)

to measure changes in awareness, knowledge, attitude and purchase potential, of Proctor products resulted from viewing the spring campaign showed. A before and after research design was adopted for this study enabling comparisons to be made of the levels of awareness, attitude, purchase potential, prior to and after the campaign.

Heavy viewers are those housewives who watched at least 10 of 60 possible episodes of Proctor-sponsored programs during "the past six weeks" or who viewed *The Jerry Lewis Show* and at least five day episodes. Occasional viewers are other housewives who report less exposure to Proctor-sponsored programs. Non-viewers are those housewives with no exposure to this campaign. Therefore, changes took place among the non-viewers, if we measure the effectiveness of word-of-mouth, or in-store merchandising.

The sample was selected by random procedures from local telephone directories in 24 markets, by Market Impact Research, an independent research company. Nearly 1,000 telephone interviews were completed in the "before advertising" phase. Respondents were queried about brand awareness of small appliances as well as their viewing of the six day shows, and were recalled immediately after *The Jerry Lewis Show* to determine their viewing of this program.

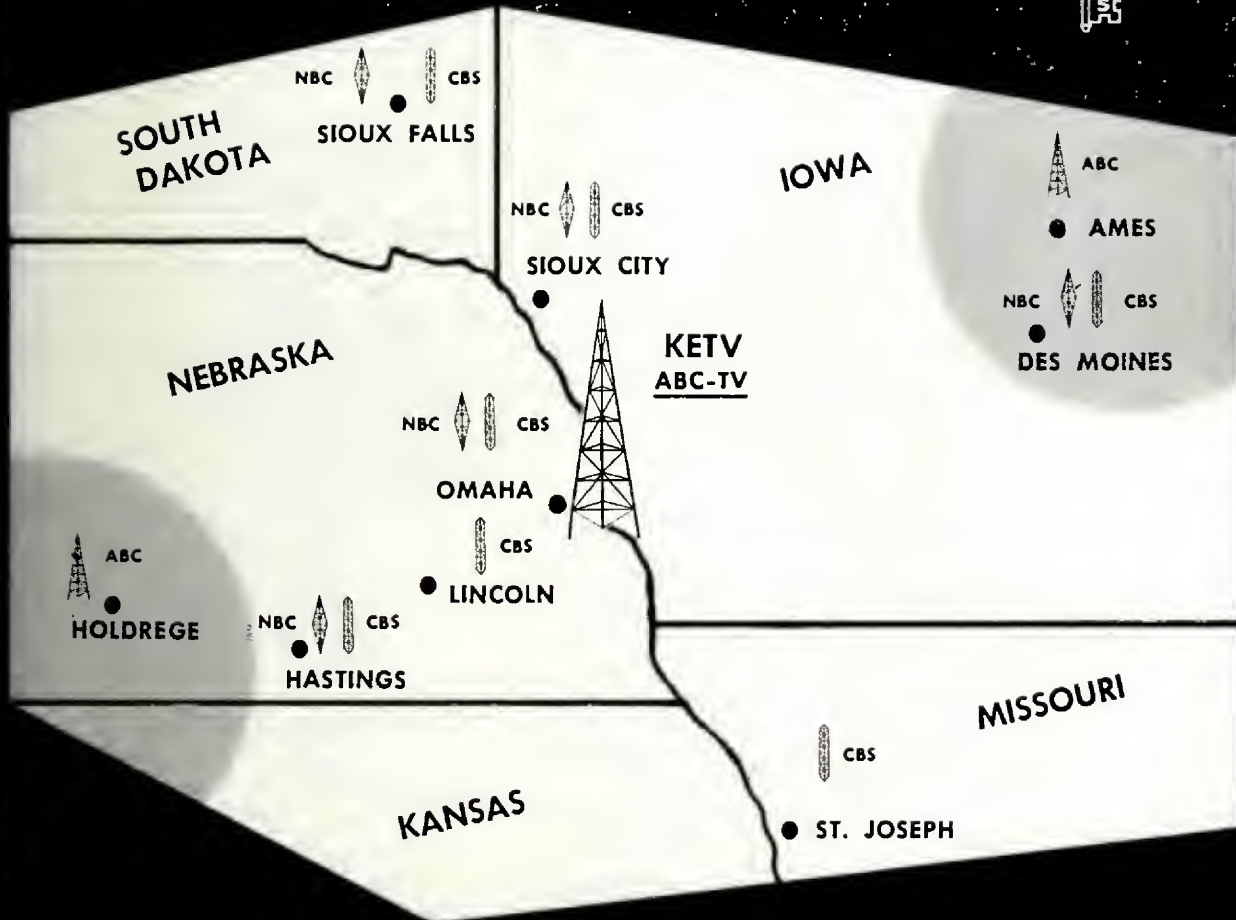
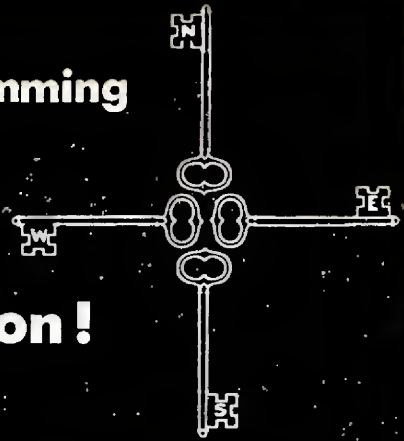
The "after advertising" sample comprising more than 1,200 interviews was asked the identical questions on appliances and daytime viewing. Jerry Lewis viewing was determined by a previous phone interview on the night of the show.

The question on brand awareness was unaided. The proportion of people spontaneously mentioning Proctor improved 38% between the "before" and "after" calls. Awareness among non-viewers remained virtually unchanged. Also increasing substantially between phrase of calls was self-identification. Almost 2.5 times as many heavy viewers could identify Proctor there as before in your household with Proctor after the campaign. Non-viewers could do so before. Non-viewer awareness changed only slightly.

There was also considerable improvement in the opinion of Proctor



**KETV** has more unduplicated programming  
in this area  
than any other Omaha station!



### KETV's BASIC ABC-TV PROGRAMMING IS UNDUPLICATED

The nearest basic ABC-TV station is 130 airline miles from Omaha. Omaha Station Y is duplicated in just 47 miles and Station Z is duplicated in 89 miles.

### KETV, OMAHA, IS EXCLUSIVE ABC-TV FOR LINCOLN

The two trade centers of Omaha and Lincoln have a combined population of over half a million and 1959 metropolitan retail sales of more than \$720,000,000!

### KETV IS THE MOST POWERFUL OMAHA STATION IN LINCOLN

An impartial survey made by a Lincoln, Nebraska, television service firm proves KETV delivers twice the power of Omaha Station Y in the Lincoln area and delivers one-and-a-half times the power of Omaha Station Z in the Lincoln area.

Call H-R Now!

Ben H. Cowdery, President  
Eugene S. Thomas, V.P. and Gen. Mgr.

**KETV**

channel 7

Omaha World-Herald Station

products after the campaign, the study points out. The percentage of heavy viewing housewives who rated the Proctor toaster as either "one of the best" or "very good" went up over 2.5 times during the campaign.

There were also opinion questions comparing Proctor with two of its greatest competitors — Sunbeam and General Electric. The question read as follows: "Taking into account all the products they make, which do you think makes the better appliances or are they about equal?" Heavy viewers rating Proctor better than or equal to Sunbeam doubled, while the non-viewers recorded a small decline. The comparison with General Electric was substantially the same as that for Sunbeam, with heavy viewers nearly doubling in level while the non-viewers opinion decreased. There was little or no decline of GE or Sunbeam advertising during this time.

Also showing a sharp increase was the image of Proctor products during the tv campaign on the part of heavy viewers. Viewers were asked "which toaster toasts the most slices at one time," "is the best-looking," "has the most useful features," "does the best

job of giving you shade of toast," and the absolute increases in levels were 17.5%, 8.1%, 8%, and 7.2% respectively. As in previous cases, none of these measures showed a significant change among non-viewers.

At the same time, GE's and Sunbeam's images "declined" among heavy viewers in this study. Losses ranged from 0.6% to 6.1% for GE and 1% to 5.4% for Sunbeam.

Also appreciably strengthened among those most heavily exposed to Proctor's network tv campaign, was company image. The image statements put before viewers followed the question: "Which do you feel apply or do not apply to the Proctor-Silex Corp. and its products?" The seven statements with absolute increases in parentheses, were "modern progressive company" (30.8%); "appliances are among the best made" (28.1%); "classed with the most respected appliance companies" (25.9%); "do a lot of research in designing their appliances" (25.9%); "not an old-fashioned company" (20.8%); "one of the leaders in the appliance field" (20.6%); and "a major national company" (20.2%).

A sharp rise was also registered in the proportion of heavy viewers who would be likely to buy or consider buying the Mary Proctor ironing table. This measure of purchase potential more than doubled in the group. On the other hand, non-viewers showed only a small increase. The total sample, moving from 14.6% to 22.8%, increased 56% in its purchase consideration of Proctor.

Tv definitely increased product interest in the Proctor line, NBC reported. There were 2.5 times as many heavy viewers showing an increase in product interest, while non-viewers again hardly changed.

In summary, 27.1 million homes were reached 4.6 times a day for a total of 37 million daytime commercial viewer impressions, delivered each week. For heavy viewers the average of all 15 measures of awareness, attitude and purchase potential at the end of the campaign was more than double its original level.

As a result of its successful spring campaign, Proctor entered a 12-week drive in mid-September on seven NBC TV daytime shows for a total of 30 quarter hours.

Although the bulk of small appliance buying is done during the last two months of the year, and just before Mother's Day, "it is Proctor's plan to sell small appliances every month of the year," Tendrich told SPONSOR. In order to sell small appliances Mr. Tendrich added, "you must be able to demonstrate them—and where else but through tv can you do this?"

The shows on NBC TV being used by Proctor in the current campaign include *Dough Re Mi*, *The Jan Murray Show*, *Comedy Time*, *From The Roots*, *Make Room for Daddy*, *Concentration*, *Here's Hollywood*.

The sales theme of the fall campaign is carrying through on daytime tv the Mary Proctor spray, steam, and dry iron, and the Mary Proctor flip-top ironing table (both introduced during the spring campaign) and introducing the self-lowering toaster.

As for future tv plans, Proctor plans to remain in daytime tv, but is also looking into 1961 to "see what all the networks have to offer." Proctor also uses some color newspaper ads and bridal magazine spreads, but usually with no tv tie-ins, "just for a change of pace."



**want to talk image?**

SPONSOR has assembled 37 different ads showing you how an "image" can be created for a station.

**IT'S THE ONLY SOURCE BOOK OF ITS KIND**

Whether you want to sell image, ratings, market . . . whatever your advertising approach—SPONSOR has compiled a **SOURCE BOOK OF ADS** indexed and catalogued showing you how the best brains in the country solved your problem.

**IT'S INVALUABLE. YOU'LL BE SEEING IT SOON**

**► SPONSOR**  
THE WEEKLY MAGAZINE TV-RADIO ADVERTISERS USE





**DON'T FIRE UNTIL YOU SEE THE WHITES OF THEIR EYES!**

... were Putnam's words at the battle of Bunker Hill, June 17, 1775. Those muskets had a message for the British . . . and it was a message that got through! We think there's a lesson here. Aim your fire and then get the best dispatcher you know to carry it, be it muskets or a radio. Balaban Stations are famous for carrying messages direct to the buyer. On a Balaban broadcast, your message rides on top-flight programming, strong, popular personalities and keen selling "how". Day in, day out, the message gets through with Balaban—couriers par excellence.

**THE BALABAN STATIONS**

**WFLA-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS**

Sold Nationally by Robert E. Eastman & Co., Inc.

Sold Nationally by the Katz Agency

## TV ABROAD

(Continued from page 40)

Sometimes they're made centrally for distribution throughout an entire region, as in the case of U. S. advertisers who prepare commercials in Mexico for utilization there and in Latin America. But some foreign markets have laws prohibiting the import of tv commercials made elsewhere, and there's a law in some countries that commercials must be live. Sometimes brand names vary from country to country and commercials must be made locally. The length of foreign commercials varies from 10 seconds to three minutes, depending on the country and on the advertiser's choice of length. In Italy, for example, there's a three-minute period within which all the commercials are lumped together. In Latin America a half-hour film program is actually only 22 to 25 minutes long, and the balance of the time is filled with commercials of varying length.

*Are U. S. commercials ever dubbed for foreign use?*

Very few commercials used in the U. S. are dubbed for foreign use. A few years back we dubbed some

Westinghouse commercials into both Spanish and French, and we also dubbed into Spanish some Bab-O singing commercials which proved to be very effective. But such dubbings are the exception rather than the rule.

*What kind of price structure does U. S. tv film have abroad? How do prices compare with the U. S. for the same circulation?*

Regarding price structure, it must be understood first of all that the value of money in many foreign countries has no relationship to its value here. For example the people in Japan live on a yen standard of 360 to the U. S. dollar under which \$100 represents a tremendous amount of earning and buying power. When a sponsor buys a tv show for \$500 he is spending a tremendous amount of local currency in the terms of his business—even though he is spending less translated in U. S. dollars than for a comparable market at home.

Supply and demand, of course, operate abroad just as in the U. S. Some of the factors affecting film prices are availability, quality, the local cost of live talent, the number of television stations within each

market, and the seriousness of competition among U. S. firms selling there. Another dominant factor is the purchasing power of the population as it affects the dollar value of expenditures of the tv users.

It is unquestionable that prices of tv film shows are considerably lower in foreign markets than in comparable U. S. markets, offering what's perhaps the lowest cost-per-1,000 in for a U. S. sponsor.

*What kind of success have foreign advertisers had with U. S. tv films?*

In Mexico City Procter & Gamble has used a daytime and afternoon strip of re-runs for the past three years. It is our understanding that the cost-per-1,000 is the lowest ever in Mexico and one of the lowest in anywhere in history. (Agency Noble Advertising, Mexico City.)

Shell Oil Co.'s first overseas film buy was *Highway Patrol* in Portuguese for all of Brazil. Today it is one of the top-rated shows there and is having a tremendous impact for the entire Shell marketing organization in Brazil.

You may also have heard of the success of Pet Milk with *Cisco Kid* in Puerto Rico and General Electric with *Favorite Story* in Mexico City. Incidentally, local advertisers have great success with U. S. shows. One of the largest realtors in Buenos Aires, Villafane Molina y Cia., received over 1,500 inquiries on an apartment project in one month. It was advertised only on the *Cisco Kid* program. They've sponsored the program for three years now.

*Just why do U. S. advertisers buy U. S. film shows overseas? To sell specific products, or for public relations and employee relations purposes?*

The majority buy because film shows are able to draw large audiences at low cost, that favorable cost-per-1,000 again. The determining factor is still how many people you can get to listen to your messages and at what cost. We have found that about 95% of U. S. advertisers buy tv film overseas to sell specific products, and perhaps only 5% buy for purely institutional reasons. But the motives are actually mixed to some extent. Certainly most sponsors want to sell their products, but they may also consider a show for its corporate image as well.

*Why did Chase Manhattan Bank*

## In Roanoke in '60 the Selling Signal is SEVEN...

Many people, much wampum, in Roanoke. Heap big voice is WDBJ-TV, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western... Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is WDBJ-TV. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

# WDBJ-TV

Roanoke, Virginia





# IT'S OUR THIRD NATIONAL NEWS AWARD

... presented to us by the Radio Television News Directors Association for outstanding reporting of a community problem. This is the second citation awarded WCCO by this great group ... the first coming in 1955 for being the Outstanding News Operation of the nation. Last year we were honored by being named News-film Station of the Year, an award presented by the University of Missouri school of Journalism and the Encyclopedia Britannica.

We accept these honors with pride. They signify that we have achieved and are maintaining our fundamental goal of excellence in our news coverage. They symbolize the recognition WCCO Television receives everyday from the vast number of people who depend on this station for the finest in television news coverage. This is the difference between Good and Great in Minneapolis, St. Paul Television.

Represented by  
FFIN AND WOODWARD

## ADD ONE MORE

... too late to be included  
within the body of the  
advertisement to the left.

"WCCO Television's  
annual \$1200 four  
year scholarship, to an  
outstanding student  
entering the school of  
journalism at the  
University of Minnesota  
IS THE FIRST MAJOR  
EFFORT OF ITS SIZE  
BY AN INDIVIDUAL  
STATION TO PROVIDE  
HELP AND  
LEADERSHIP TO  
POTENTIAL  
JOURNALISTS."\*

**THE DIFFERENCE  
BETWEEN GOOD AND  
GREAT in Minneapolis-  
St. Paul Television is:  
WCCO TELEVISION.**

\*From an address by P. H.  
Richard Yokam, School of  
Journalism, Indiana University  
to the RTNDA Convention  
October 6, 1960  
in Montreal, Canada

# WCOL

## has SOUND INFLUENCE in Columbus, Ohio

Advertising is a true investment. It must be based on sound judgment. In Columbus, you get maximum returns on your investment when you advertise on the New WCOL!


The New WCOL offers the largest listening audience at lowest cost\*. Don't speculate with your dollars. Invest in New WCOL Blue Chip advertising for greatest returns.

\*(You invest in the largest share of audience for less than half the cost per thousand listeners of other media. Ratings and CPM figures on request.)

24 hours a day broadcasting  
1230 AM 92.3 FM

The New  
**WCOL**  
The Capital  
Station  
Columbus 15,  
Ohio

Represented by:

 Robert E. Eastman & Co., Inc.

### SPEAKING OF BLANKETS



WVOK IN BIRMINGHAM  
AND WBAM IN MONTGOMERY  
BLANKET THE WHOLE  
STATE OF ALABAMA, AND  
PARTS OF GEORGIA, FLORIDA,  
MISSISSIPPI, AND TENNESSEE

WVOK 50,000 watts  
BIRMINGHAM

WBAM 50,000 watts  
MONTGOMERY

REPRESENTED NATIONALLY BY RADIO-TV  
REPRESENTATIVES, INC.  
SEE SRDS LISTING THIS PAGE

### buy The Man and The Challenge in Puerto Rico?

Actually they bought the show as a co-sponsor with Goodyear. At the moment of answering this question they were still not yet on the air, so I can't give an accurate response. But most banks overseas use tv film to obtain accounts, increase deposits, and to remind everyone of the services the bank performs.

*How much does it cost to sponsor a series abroad? What's a typical budget, including the film, time, commercials, shipping, everything?*

Let's take a hypothetical case of a top-rated series in a large Latin American market. For 52 weeks the advertiser gets 39 programs for \$13,000, including the repeats. A typical freight bill is \$1,040 both ways, and for duty let's say \$520. Class AA time might run \$7,800 for 52 weeks. Live commercials run in the vicinity of \$6,000 for an entire year; film commercials might be a good deal less if the same commercials are used for several markets of the same language. We believe the advertiser should add at least 5% for merchandising, point-of-sale material, direct mail, and other such promotion. That would add on \$1,050, but I feel this figure is actually too low. All this gives us a total of \$29,410, but I would suggest to an advertising director that he budget about \$35,000 to cover miscellaneous expenses and contingencies which do arise.

*Does the success of foreign advertisers with U. S. tv shows often encourage them to expand into the U. S. market themselves?*

There are a few foreign advertisers who use U. S. tv film overseas and are also fairly large advertisers in the U. S., but it's hard to say which came first. Bacardi, Philips Electronics, San Miguel beer, Heineken beer, Malta Coronado, and KLM have all used our tv film shows overseas and all are substantial advertisers in the U. S.

*Do advertisers often use the same show overseas as in the U. S.?*

Two advertisers have done this at ITP with Ziv-USA shows. Pet Milk uses *Cisco Kid* in some U. S. markets and also in Latin America, and Bristol-Myers bought *Tombstone Territory* on ABC TV some time ago and leased rights to it in six Latin American markets.

### SPONSOR ASKS

(Continued from page 49)

and demonstrate that the actual value of KELO-TV coverage went considerably beyond what the metropolitan area ranking would indicate.

My associates and I felt that the key to success in this market was area coverage coupled with aggressive promotion.

Thus the first step in our big sale job was to expand our coverage area not only to a large expanse of geography, but tailored to the flow of distribution, filling a real need for single advertising medium serving market area previously serviced only by a patchwork collection of radio stations and newspapers.

Building KDLO-TV was the initial step in this planned expansion.

Next came building KPLO-TV. This filled out a natural coverage pattern which closely parallels the flow of distribution.

Our 104 county coverage area encompasses parts of five states. It forms a natural market area, filling an important gap between Minneapolis and Omaha. To fill the need for an all-inclusive term to describe this vital market, we coined the name KELO-LAND.

With the start of operations by KDLO-TV, and later KPLO-TV an important policy was established. This is the "one market—one buy" concept, which means that all KELO-TV programming is automatically carried on the booster stations. Thus it is possible to program a full schedule worthy of a major metropolitan station, since the combined coverage area of KELO-TV and booster KDLO-TV and KPLO-TV lifts our ranking well into the nation's Top 100 markets.

Sales at the regional level were easiest, because it is immediately apparent to local distributors that the 73,496 square miles of KELO-LAND are generally a duplication of their own marketing areas. It is this logical "flow of distribution" that gives us an important advantage in fitting advertising campaigns to local and regional sales tactics and coordination with distributors and dealers.

Aggressive promotion continued a part of the big sell. A recent example is our highly successful promotion in which 100 local merchants cooperated.

(Please turn to page 64)



# FM Quality Music Stations

## The New Dimension In Radio In Major Markets

### These are your Quality Music FM Stations

- ... Delivering the largest single Quality market in America
- ... The Fine Music audience, most influential, most efficient and most responsive.

This market now represents over one quarter of ALL U. S. families. The fastest growing advertising audience today reached most effectively through Quality Music programs. An audience which cannot be duplicated with any other broadcast medium. Loyal and receptive Quality Music audience listening averages 3 hours per day, 4 days per week.

**Responsive:** Quality Music audiences are pace setters at the age of acquisition and are able to buy. Quality Music advertisers have found this audience to be most responsive to well-directed appeals.

**Low Cost:** Because the medium is young and growing fast Quality Music Stations offer the chance to establish time and audience franchises at extremely favorable low cost. Any Walker-Rawalt office listed below can give details on these stations. We hope you will contact them soon.

#### WIFI PHILADELPHIA, PA.

To 450,000 FM homes in metropolitan Philadelphia, WIFI means fine music at 92.5 on the dial. The ever increasing number of local and national advertisers using WIFI attests to its popularity in the nation's 4th largest market.

#### WYZZ WILKES-BARRE, PA.

The Pioneer FM fine music station serving 200,000 FM homes in the Scranton-Wilkes-Barre, Hazleton area of 3 million people. Since 1947 WYZZ has built up a "captive quality music audience" unduplicated by any other station in the area.

#### WFMM BALTIMORE, MD.

The fine arts music station for 130,000 FM families in the 12th national market. Quality Music program format and quality control of commercial copy gives the advertiser a solid unduplicated responsive audience. A station for national advertisers to check carefully when setting up radio plans for Baltimore.

#### National Representative — WALKER-RAWALT COMPANY, INC.

New York  
30 Madison Ave.  
New York 17  
Gray Hill 3-5830

Chicago  
360 N. Michigan Ave.  
Chicago, Ill.  
Andover 3-5771

Boston  
100 Boylston St.  
Boston, Mass.  
Hubbard 2-4370

Los Angeles  
672 S. Lafayette Park Pl.  
Los Angeles, Calif.  
Dunkirk 2-3200

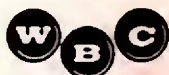
San Francisco  
260 Kearney St.  
San Francisco, Calif.  
Exbrook 7-4827

# KYW is way up in Cleveland!

...with the most extensive international, national and local news coverage in town. More people dial KYW for News than any other radio station in Cleveland.\* KYW is your No. 1 radio buy in Ohio's No. 1 market.

\*SPECIAL PULSE STUDY MARCH 1960

Represented by AM Radio Sales Co.  
Westinghouse Broadcasting Co., Inc.



## SPONSOR ASKS

(Continued from page 62)

ated in a gigantic summer contest which sent 44 people on an all-expense-paid luxury vacation in Las Vegas.

Our popular children's personality, Captain Eleven, has made hundreds of personal appearances, with a record of at least one visit to every town of over 1,000 population in our entire area.

KELO-LAND weatherballs on the skyline in Aberdeen, Watertown, Huron, Pierre, and Sioux Falls are a familiar symbol of our operation. These large neon balls predict the weather and sell us at the same time.

All of the above are ingredients of one giant sales campaign.

We now rank as the nation's 81st tv market.

This has been my greatest sale. Its success can be measured by the enthusiastic acceptance of our stations by advertisers at all levels.

**Robert B. McConnell**, v.p. & general manager, WISH, Indianapolis

There have been many great sales of many different sizes at WISH radio and television in the 15 years



*Showing the advertiser that proper programing is the key to sales*

I've been associated with the stations. Some have contained elements that were very complex while others were simple, less complicated sales that required call after call and an extraordinary amount of pavement pounding and hard-sell convincing.

I am sure many salesmen agree that their greatest sale wasn't necessarily their largest. I think the greatest sale I ever made was my first sale. Upon separation from the United States Navy in 1945, I joined the sales staff of WISH radio. Since my previous experience had been in programing instead of sales, I wasn't given the prize account list of the station.

One of the first accounts I called upon was a local mortuary. They had never purchased any radio advertis-

ing, and one of the family who handled advertising told me that radio couldn't benefit their business. I made a suggestion that they sponsor a 15-minute program of old hit music because I reasoned that most funeral arrangements were by older people. I explained it was my impression that the burden of such arrangements usually fell to the eldest brother, son, etc. My suggestion apparently made sense to the mortician.

We both agreed that the copy should refrain from any "hard sell" and should be strictly identification and institutional. He said he'd try for 13 weeks, and I quickly produced a contract from my pocket. Then it looked like all was lost. He insisted on reading every word of the fine print on the back of the contract. After the complete reading, he finally signed.

The contract was one of the most important. It started me on a sales career in broadcasting, and it gave me confidence when I was nearly scared to death. I'm sure it was my greatest sale because it started a sales career that has continued for 15 years and is still going strong.

## STATION PLAN

(Continued from page 35)

unsold announcement time."

The road to a solution was suggested by the media director of another Chicago shop. In a letter to SPONSOR, he wrote:

"Currently, the stations as an organized group are active in the above areas; via the NAB Code certain ground rules are set forth. Network policies differ, and agencies are charged with obtaining the best possible treatment for their clients from both network and station.

"It is essential to eliminate the growing area of confusion, with particular reference to governmental relationships. I would say that the NAB should take it upon itself to arrange with the AAAA, the ANA and the networks to set up a special composite committee charged with drawing up regulations satisfactory, inasmuch as possible, to all. The regulations should then be adhered to by station, network, agency and advertiser, alike.

"Admittedly, this is an ambitious project. Nevertheless, it need be so in order to provide an equitable set of ground rules."



IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE<sup>®</sup> RADIO

*delivers more for the money*



Sun-drying raisins near Fresno. Agribusiness here employs as many as 65,000 people during a month.

Fresno is the nation's Number One agricultural county and the heart of America's raisin industry.

More Fresno listeners will hear about your product on Fresno's Bee-line station, KMJ. Compared to the second best stations in this market, KMJ delivers:

35% more of the *morning* audience  
14% more of the *afternoon* market  
31% more of the *evening* audience

(April 1960 Pulse)\*

No question but that Beeline Radio is your key to the desirable Fresno market. And that's true for all *five* Beeline markets in the Billion-Dollar Valley of the Bees. As a group, the Beeline stations reach more radio homes in these markets than any competing combination — at the lowest cost per thousand.\* Ask about the three discount plans that make Beeline Radio a timebuyer's dream.

\*Nielsen and SR&D



## McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE



# NEWS & IDEA WRAP-UP

**ARRIVING FOR BIRTHDAY,** Christopher Columbus and Miss WCOL (both from Columbus, O.) headed N.Y.C.'s 5th Ave. parade, met N.Y.'s Mayor Wagner, Gov. Rockefeller

**PRESS PARTY** staged by ABC for its new radio series 'Flair,' finds comedienne Jean Carroll, featured on the show, chatting with ABC vice president Robert Pauley



The Tea Council (Burnett) made official its decision to put all its money (\$1.4 million) into print for a while.

Said chairman of the council Robert B. Smallwood: "The use of the mass circulation magazines' regional editions enables the council to cover in depth the same markets which were covered by last year's tv spot campaign."

**Campaigns:** Contadina Food (Cunningham & Walsh, San Francisco), going heavy on spot radio to push its tomato paste. First of two five-week flights began last week in 28 major markets. Minute, 30- and 20-second spot saturations of the Contadina jingles are being used during strong housewife listening times . . . B. T. Babbitt (Geyer Morey, Madden & Ballard), going spot radio (minutes) in New York, New Jersey areas, Philadelphia, Bos-

**SPORT SHIRTS IN LATE OCTOBER** are the uniform of the day in and around Miami Beach, Florida, for location crews currently shooting half-hour episodes of *Miami Undercover* for first-run syndication. The series, produced and distributed by Ziv-UA, stars Lee Bowman, and Rocky Graziano. Howard W. Koch, director, also directed several episodes of 'The Untouchables' among other television programs. After first week of run there were sales in 18 markets including Buffalo, Miami, Columbus, Norfolk, Phoenix, El Paso, Salt Lake City, Bakersfield, and Bismarck.





n, L. A. and Albany, for Oakite . . .  
**Jack Frost Sugar** (National Sugar  
 Refining Co.) trying out spot tv in  
 key cities. Ten-second spots in  
 daytime and late evening slots . . .  
**Sylvania Lighting Products**, Div.  
 Sylvania Electric Products, Inc.,  
 going heavy on net radio to push its  
 lightbulbs. Ninety-seven Sylvania  
 commercials will be heard during  
 these net shows: *NBC News on the  
 Hour*, *Monitor*, *CBS News*, *Amos and  
 Andy Music Hall*, *Gunsmoke*, *Have  
 Gun Will Travel*, *Johnny Dollar*,  
*Expense*, *The Mitch Miller Show*,  
*on McNeil's Breakfast Club*, *ABC  
 News*.

**Personnel moves:** Charles W.  
 Melan to new post as merchandis-  
 ing manager, of Schick Safety Razor  
 Co., Div. of Eversharp, Inc. He's  
 former merchandising manager of  
 American Weekly . . . Miles Kehoe  
 named marketing head, food and  
 grocery products, Hunt-Wesson . . .  
 Robert S. Wheeler from Boyle-

Midway, household products, Div. of  
 American Home Products, to Corn  
 Products Sales as v.p. and marketing  
 director in charge of new products  
 . . . **Steven J. Wadyka** from media  
 director, Young & Rubicam, to Pharm-  
 co, Inc., Kenilworth, N. J., as assist-  
 ant to v.p. in charge of advertising  
 . . . **George Abrams** to J. B. Wil-  
 liams Co. (formerly Pharmaceuticals,  
 Inc.), on product development and  
 company expansion.

**Advertising awards:** **Southern  
 California Gas Company**, and  
**Southern Counties Gas Com-  
 pany**, recipients of Southern Cali-  
 fornia Broadcasters Association rec-  
 ognition award. "for 20 years with  
 the same program on the same sta-  
 tion." The program: *Evening Con-  
 cert* on radio station KFAC, L.A.

## AGENCIES

AAAA's board chairman, Harry  
 Harding, is taking a dim view of

recent publications downgrading  
 the advertising profession.

His suggestion: "someone should  
 write a book called, *The Proud Per-  
 suaders*."

**Admen on the move:** **David Math-  
 ews** to head broadcast activities,  
 Fuller & Smith & Ross, L.A. office . . .  
**John E. Stoller** from account execu-  
 tive, Rumrill Company, Rochester, to  
 broadcast media manager, that com-  
 pany . . . **Robert C. Howard** from  
 General Mills, Minneapolis, to re-  
 search supervisor, Foote, Cone & Beld-  
 ing, Chicago . . . **Donald W. Osten**  
 from media supervisor, Gardner Ad-  
 vertising, St. Louis, to account execu-  
 tive, Duncan Hines special baking  
 mixes, P & G, St. Louis . . . **Walter  
 H. Johnson Jr.** from senior v.p.  
 for marketing, Capital Airlines, to  
 McCann-Erickson as v.p. . . . **Law-  
 rence Butner** from chief buyer, Al-  
 bert Frank-Guenther Law, N.Y.C., to  
 manager, Radio and TV Department,  
 that company . . . **Gene Taylor** from



**NEW NAB LEADER**, Fla. Gov. LeRoy Col-  
 lins (c) meets with policy committee mem-  
 bers (l-r) Merrill Lindsay, exec v.p. WSOY  
 (Lancaster, Pa.); Clair McCollough, pres.-gen. mgr.  
 WIS-TV (Columbia, S.C.); G. R. Shaf-  
 er, exec v.p. WIS, WIS-TV (Columbia, S.C.)


**VIEWERS** of TvB's new Videotape recorder  
 (l-r) Blair-TV's Ralph Allrud, Bob Hemm,  
 Frank Martin; Shaun Murphy, national sales  
 mgr. KTVI (St. Louis); Edw. Benedict (N. Y.)  
 as mgr. Triangle Stas.; Otto Ohland,  
 k Denninger, Blair-TV; Norman Cash, pres.  
 ; Edward Shurick, exec v.p. Blair-TV

**STUNT MAN** Ted Brown, WMGM (N.Y.) d.j., bids his wife adieu as he climbs aboard 50-foot  
 platform at site of new Americana Hotel. Brown will broadcast aloft from station wagon for an  
 undetermined period. Station is offering prizes to viewers who guess correct length of time



In TV, too...

FILM does the "impossible"!



**THE REAL McCOY!** Not a background projection! This scene, from a 60-second TV film commercial, was shot, as a unit, skyline and all, from the roof of a Brooklyn hotel. It comes to viewers real as life, and—real importantly—at lowest possible cost.

And so it goes—whenever you want the exceptional—turn to film. For film, and film alone, gives you the opticals, the other effects, you must have for high-polish commercials . . . provides animation . . . assures coverage and penetration the world over.

For further information, get in touch with Motion Picture Film Department  
**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

East Coast Division  
342 Madison Avenue  
New York, N.Y.

Midwest Division  
130 East Randolph Drive  
Chicago 1, Ill.


West Coast Division  
6706 Santa Monica Bl  
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of  
Eastman Professional Motion Picture Films,  
Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

**PRODUCER:** Gray-O'Reilly Studios  
**ADVERTISING AGENCY:** Young and Rubicam, Inc.  
**ADVERTISER:** General Cigar Company, Inc.  
**PRODUCT:** Robt. Burns Continental

Reproduced from retouched 20X enlargement of original 35mm film.





McCann-Marschalk to v.p. and creative director, Fuller & Smith & Ross . . . Jim Pratt from White & Shuford, El Paso, to Radio-TV director, Taylor-Norsworthy, Dallas.

**More admen on the move:** Raymond Brophy from Colgate-Palmolive to Ogilvy, Benson & Mather as market research supervisor . . . Jack Hill from N. W. Ayer to Ogilvy, Benson & Mather as media research supervisor . . . Clare N. Atwood from Bisbing Business Research, Milwaukee, to Gardner Advertising as account executive on the Elanco division, Eli Lilly . . . Richard N. Risteen from Sullivan, Stauger, Colwell & Bayles to Needham, Louis. and Brorby, as v.p. and director of marketing . . . Lou E. Sargent from Fleetwood Company to R. Jack Scott, Chicago, as marketing and merchandising director . . . Edward P. Gallagher from Norman, Craig & Kummel to Kenyon & Eckhardt, as account executive, Beecham Products, Macleans toothpaste . . . George A. Welch to manager, Pittsburgh office, Fuller & Smith & Ross . . . Frank G. Hunsicker from George Fry & Associates to Ted Bates as v.p. and director of personnel.

**And more admen on the move:** Ken Shaw from JWT to OB&M as senior producer, broadcast department . . . Peter Johnson from McCann-Erickson to Kenyon & Eckhardt as tv commercial writer . . . Perry Schofield from Bozell & Jacobs to Friend-Reiss as v.p. in charge of creative services . . . Dick Content from Y&R to Kenyon & Eckhardt as tv producer . . . Radford Stone from NBC to OB&M as broadcast supervisor.

**They were named v.p.'s:** James S. Bacharach, Trendex . . . Milton H. Raymond, Grant . . . Bruce M. Dodge, North Advertising . . . Robert H. Ellis and James J. Jordan Jr., BBD&O . . . Vern Eastman, D'Arcy, Western operations.

**Aylin agency appoints five:** Charles Lewis, executive v.p. . . . James Dahmer, Beaumont, Tex. office manager, from sales promotion manager, KFDM-TV, Beaumont . . . James F. Anderson, v.p. in charge of Central and West Texas operations . . . James W. Moorefield, art director

. . . E. T. Nicolaou, production manager.

**Agency appointments:** Continental Oil (\$3-4 million) to Clinton B. Frank, from B & B . . . Waring Products (entire line) to Graceman Advertising, Hartford . . . Regina Corporation to Hicks & Greist . . . Purepac Corporation to Weston . . . Reynold C. Johnson Co. (Volkswagen, Northern California, to Doyle Dane Bernbach . . . Hollywood Lanes, Walpole, Braintree and Weymouth, Mass., to Ray Barron Inc., Boston . . . Rootes Motors (Hillman, Sunbeam, and Humber) to Mogul, Williams & Saylor.

Branch office: William V. Glastris Advertising, Kansas City.

**Agencies play host:** J. Walter Thompson, N.Y.C. to some 14 Japanese business men studying American advertising trends . . . NTA, to 40 Kudner admen at a videotape seminar in NTA's Broadway studios.

## TV STATIONS

Beginning next week, SRA affiliated firms will be able to cut down on the heavy load of paper work involved with the contracting of radio and tv spot buys.

The new, and much simplified contract and modification forms, drawn up by SRA, with the help of AAAA, has been approved by the AAAA committee on broadcast media.

The advantages of the new forms:

1) The blue and yellow forms eliminates the need for a rep firm to issue separate order confirmations.

2) Agencies will no longer need to issue contract forms.

Corinthian this week will demonstrate to the trade and consumer press how its stations, at a unit, covered their own delegates at the presidential conventions.

The showing from tape clips and charts illustrating how the stations operated will be at the Overseas Club, New York.

Children's tv programing has taken a turn for the better, according to the Ideal Toy Corpora-

(Please turn to page 76)



# WHY IS VIDEO TAPE MADE ONLY BY 3M?

When the first video recorders were introduced in 1956, there was a big "if." Video recording would revolutionize the television industry IF someone could make a magnetic tape that would meet its fantastic demands for quality and durability.

This meant a tape with an essentially perfect oxide coating that would hold up under tremendous operating pressures, heat and tension under repeated use. This, then, would result in cutting production costs for TV commercials in half, provide perfect rehearsal conditions, eliminate fluffs and insure a "live-looking" finished product. In short, it meant doing the nearly-impossible.

3M did it . . . and when the daylight saving time deadline of April 27, 1957, brought demands for video tape in quantity, 3M did it again.

What made the difference? Experience and research. 3M had 50 years of experience in precision coating processes. 3M pioneered in magnetic tape manufacture.

After three years, 3M remains the only commercial manufacturer of video tape. While others try to make a workable video tape, 3M can concentrate on further advances in "SCOTCH" BRAND, the tape that is already time-tested.

MINNESOTA MINING AND MANUFACTURING COMPANY  
... WHERE RESEARCH IS THE KEY TO TOMORROW



"Scotch" and the Plaid Design are Registered Trademarks of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. © 1960 3M Co.



# WASHINGTON WEEK

4 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Theatre owners were licked all along the line in their opposition tactics in the Hartford trial case and the FCC will devote all this week to pay tv.

The defeat concerned having the RKO-Zenith trial run bid broadened in these respects: (1) let a trial examiner first hear the matter; (2) the FCC confine itself in assessing whether the Hartford application meets the trial standards already set up.

The radio industry in the aggregate earned more money in 1959 than in 1958, according to FCC figures, but it was a very, very spotty picture.

The networks and their 19 radio stations dropped from a \$64.5 million gross in 1958 to \$60.4 million in 1959, though cutting of expenses even more managed to hold losses down to \$4.5 million in 1959, compared to \$4.9 million in 1958. The 3,509 other am and fm stations raised their combined revenues by 9.3 percent to \$499.6 million and profits rose by 11.9 percent to \$46.9 million for these independents.

Within this framework, there were vast differences between stations and between markets. Earning \$500,000 or over in profits in 1959 were 26 stations (20 in 1958) but 13 stations lost over \$150,000 (8 in 1958). Of 3,064 am stations in 1958, 1,013 lost a median \$7,500 each, or 34.6 percent losers. Of 3,248 am's in 1959, 1,074 lost a median \$7,200 each, or 34.7 percent losers.

The median of the 2,174 stations which made money in 1959 was also down, to \$10,300 from the median of \$10,600 for 2,053 stations in 1958.

Fm continued to limp along with the radio networks. Gross of 148 stations not connected with am operations in 1959 did rise to \$4.3 million from the \$2.5 million grossed by 93 stations in 1958, but losses also rose, from \$700,000 to \$1.6 million.

As to market differences, 30 stations in New York City area netted only \$7,868,467 on a gross of \$33,816,354, while 23 stations in the Chicago market netted almost as much, \$7,696,981 on a gross of \$22,122,627. On the other hand, Philadelphia's 20 could gross only \$10,816,217 and net only \$816,420. In Los Angeles, 29 stations grossed a total of \$18,183,121, with the net at \$3,074,737. More of a contrast still, the 18 San Francisco stations could manage a net of only \$32,759 between them.

For the radio industry as a whole, revenues were up in 1959 to \$560.0 million, 7.1 percent more than in 1958, expenses were \$517.6 million, up 6.5 percent, and profits were up 13.7 percent to \$42.4 million. Combined with figures given by the FCC at the end of August for tv, total broadcast revenues hit \$1.7 billion in 1959, up 11 percent, expenses were up 8.6 percent to \$1.5 billion and profits were up 26.5 percent to \$264.7 million.

Come high water, or the other, the Federal Trade Commission will not slow down on its policing of advertising and business practices between now and the time Congress comes back into session.

Although chairman Earl Kintner is practically in a lame-duck position due to the failure of Congress to confirm him and the likelihood that an incoming president will want his own man, he still breathes fire. And the other commissioners back him.

Kintner has now embarked on a series of speeches to businessmen around the nation, warning both them and the media against consequences unless they cooperate to clean up malpractices on a voluntary basis.

# FILM-SCOPE

24 OCTOBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

**Product protection problem is becoming very uncomfortable for some syndication advertisers.**

Take 7 p.m. Fridays on CBS affiliates, where a syndication half hour is followed by on tobacco, Phillip Morris in Rawhide at 7:30 p.m., and preceded by another, Parliament, and the network news at 6:45 p.m.

Brown & Williamson (Ted Bates) wanted to get out of one show in these Friday slot where its billboards before and aft were both only a station break away from other tobacco brands.

But the lack of time in mid-October precluded any transfers by B&W out of these time periods and hence B&W will accept the lack of product protection there as the lesser of two evils.

**United Artists is the latest Hollywood studio to enter negotiations with the networks for special telecast of post-1948 features.**

UA's three offerings were understood to be Man With The Golden Arm, The Pride and the Passion, and Not As a Stranger.

Previously other studios such as 20th and Columbia tried to make network special of their post-1948 features but nothing came of it.

**Stations with small feature film inventories are some of the best customers for theatrical products just now.**

In the case of WISH-TV, Indianapolis, the station paid a reported price of \$200,000 for 180 of NTA's 20th Century-Fox features, including 61 post-1948's. (For more sales, see FILM WRAP-UP, p. 82.)

Trade estimates are that stations are paying one-quarter to one-third more per picture for the post-1948's than for the older pictures from the same studio.

Incidentally, there's been much alarm in broadcasting circles lately about the content of post-1948 features and especially the question of their suitability under the NAB code.

Stations now have around 1,000 post-1948's available including 410 UA's from UAA, 122 Warner Bros. from Seven Arts, 120 foreign films from Flamingo, 62 Loperts from UA and 60 others from PTI. (Columbia, Paramount, and MGM post-1948's haven't been put on the market yet.)

Station men are asking three questions: 1) Are all the pictures usable? 2) Can they be telecast intact? 3) Must they be limited to late night showings?

Station men generally say that they must be vigilant with the scissors on a few recent pictures, perhaps two or three per cent of them.

Distributors have often cleared the way for stations by dropping out those pictures which aren't suitable, or by warning stations of those titles which are best suited for late night adult audiences only.

**Westinghouse Broadcasting's American Civil War series was picked up by 23 ABC affiliates, bringing total sales of the documentary show to 102 stations.**

The ABC stations picked up the 13-episode series to alternate with its own network's Expedition show, which is omitted every third week.

Distributor of American Civil War is Trans-Lux TV.



Outstanding feature films are providing natural local specials for major advertisers in important markets.

In Philadelphia, for instance, WCAU-TV has three sponsors of series of feature film specials. They are:

- **Du Pont** bought *To Paris With Love* and *Cloak & Dagger* as specials.
- **General Toy** will have three feature film specials between Thanksgiving and Christmas: *Tom Sawyer*, *Huckleberry Finn*, and *Alice in Wonderland*.
- **Schaefer beer** (part of a multi-city campaign) is continuing its pre-holiday Award Theatre specials.

Triangle Stations were handed their second straight unfavorable legal decision this week in feature film cases.

The N. Y. Supreme Court denied Triangle's application for an injunction to prohibit Seven Arts Associated from renting post-1948 Warner Bros. features in its five markets.

A few weeks ago Triangle received another disappointment in the decision on its suit with C&C over feature film billings.

Ziv-UA reports 18 first week sales of *Miami Undercover*, now in production.

Markets include Buffalo, Miami, Columbus, Norfolk, Phoenix, El Paso, Salt Lake City, Bismarck, and Bakersfield.

NTA's two-hour tape drama series, *Play of the Week*, is coming up for second year renewals in many markets.

Sara Lee foods (Daniel J. Edelman) renewed in Chicago, but Jersey Standard (OB&M) left the show in New York and Washington.

ITC of Canada has scored its fifth sale this year to the CBC.

The latest, *Halls of Ivy*, joins General Foods' *Fury*, Texaco Canada and Tuckett Tobacco's *Danger Man*, and P&G's two entries on the French Network, *Fury* and *Interpol Calling* (*Furie* and *Ici Interpol*).

There's still widespread unfamiliarity among some agencies, tape producers have discovered, when it comes to the methods and capabilities of video tape.

Several tape producers have actively campaigned to educate agencies, providing massive seminars for their personnel to introduce them to tape.

This week NTA-Telestudios, for example, was host to 40 Kudner personnel for a tape seminar.

Previously Telestudios took its tape demonstrations to N. W. Ayer in New York and was host to J. Walter Thompson in another wide-scale tape seminar.

Paper Mate (FC&B) will use entertainment to make its sales point in pre-Christmas commercials this year.

Joe E. Brown will appear in a series of spots illustrating a "goof-proof" theme.

The commercials will go into NBC TV day and night participations and also into NCAA football and Dick Clark on ABC TV.

# SPONSOR HEARS

24 OCTOBER 1960

Copyright 1960

SPONSOR  
PUBLICATIONS INC.

One of the automotive agencies is going through a lot of frustration with its Detroit contracts.

The problem: inability to get copy approval.

Interpretation of the rumor mill: the factory's bending an ear to solicitations.

What looks like the first nighttime casualty on CBS TV: *Witness*.

The network's scouting around for a replacement at the end of *Witness*' initial 13-week stretch.

Keeping the star buttered up with other than salary is getting to be a new twist in sponsor relations.

*Witness* the report that Kraft, whose deal with Perry Como runs out at the end of the present season, is putting the vocalist in the twin role of supplier of containers for the factory.

Neither party would comment but there was a little hassle over the commercials Philip Morris proposed using for Marlboro (Burnett) on CBS TV's special *The Year of the Polaris*, the week before.

The network didn't fancy having the blurb delivered across a desk with a miniature missile on it. It didn't think it appropriate. CBS had its way.

A Philadelphia agency has been looking for two months without success for a media analyst with two years' experience.

The reason hasn't been the starting salary: the prospects don't want to leave New York where they think the pastures for their end of the trade are greener.

Esty, which bills \$75-80 million from but 10 accounts, is suddenly on the prowl for business in the non-volatile goods field, and may pitch for an automotive.

Philosophy of the agency up to now had been: we want to stick to products that go up in smoke or go down the gullet or drain or evaporate in the skin.

Curious example of the new marketing age: there's a supermarket in L. A. that's selling Falcons by the pound.

The pitch: take it by the pound and it's cheaper than coffee.

Reps have a hard time recalling when the competition for a set of prospects has been as intense as they are in the case of the WBT-WBTV and WTOP-WTOP-TV stations.

There are at least six rep firms contending for these plums.

The breakaway date from CBS Spot Sales is June 1961. CBS Spot Sales' profit take from its operation now comes to about \$4.5 million a year. The non-o&o's account for about \$1.5 million of this.



## IN BOBSLEDDING

A four man team headed by Captain Fiske  
is the

# **PACESETTER**

It covered 5 miles in 3 minutes, 20.5 seconds



IS CINCINNATI'S

# **PACESETTER**

RADIO STATION

Northwest Orient Airlines used only WSAI in Cincinnati to promote a Hawaiian tour. Says Donald Kimel, Area Sales Representative for Northwest: "This is the most successful radio tour ever generated from the area. I think it is significant that your station was able to generate over \$20,000 worth of business for us with just two one-minute spots a day for two months in the Jack Reynolds show. No other advertising media were used on this tour." In Promotion . . . in Productivity . . . WSAI is The PACESETTER Station in Cincinnati.

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta  
THE CONSOLIDATED SUN RAY STATIONS WSAI - Cincinnati; WPEN - Philadelphia; WALT - Tampa



## IN PITTSBURGH Take TAE and See...

how top production  
facilities make hot  
adjacencies even hotter

- Pittsburgh's largest studio space: two huge drive-in studios... spacious outdoor facilities... two in-studio bowling lanes!
- Two dual control rooms, each with custom-designed and built RCA audio boards, transistorized switchers, and the latest RCA special effects amplifiers.
- Four Vidicon film chains; four 16mm projectors and two 35mm slide projectors.
- Ampex VideoTape facilities.
- Complete production facilities for 16mm sound or silent film... 35mm slide production equipment... fully equipped art department, scenic and prop shops.
- TeleScript production aids... TelePro rear projection units.
- Full 100,000 watt signal power: two transmitters, two antennas with independent transmission lines, and three power supply sources at the huge transmitter installation.

BASIC ABC IN PITTSBURGH

**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**

### WRAP-UP

(Continued from page 69)

tion's advertising director, Melvin Helitzer.

Helitzer stoutly disagreed with the growing criticism of the medium's "unwholesome" kid shows, in a talk before the Pittsburgh Radio & TV Society, last week.

**Coffee and tea makers are hiking their tv expenditures to new heights.**

According to TvB, coffee companies took the spending lead with net and spot tv gross time billings of \$21,807,054 for the first six months of the year. The tea advertisers racked up a gross bill of \$5,413,851. The trend will continue upward, says TvB.

Note: The Tea Council has just decided to put its next campaign in print.

**Insurance companies are going in for heavy tv programing with "wide audience appeal," according to TvB.**

The programs: Twentieth Century (Prudential), Celebrity Golf (Kemper), The Right Man (Travelers), Today, (Insurance Company of North America), Thriller (Allstate), American Heritage (Equitable). Gross time billings for 1960, will top \$16 million, is TvB's estimate.

### Ideas at work:

**Tv witchcraft:** WFLA-TV, Tampa-St. Petersburg, viewers, junior edition, will celebrate Halloween by aping their favorite tv personalities. The station started a run on Huckleberry Hound and Lone Ranger costumes in local shops by inviting the youngsters to come garbed as the tv favorites.

**Dog-gone it!:** KNUZ, Houston, area pooches are straining at the leash dragging reluctant masters—so the release reads—to the station to compete in the latest promotion stunt—Most Pooped Pooch. The attraction: Houston's dog-tireddest dog wins for himself a real Texas-style weekend. The weekend: air-conditioned repose in a kennel; six months' supply dog food; an individual monogrammed food bowl; and a new collar. Extra attraction; his own private fire plug.

**People on the move:** Guy Tiller from sales staff( KWWL-TV, Water-

loo, Iowa, to sales staff. WLOS-TV, Greenville, S. C. . . . John Butts from sales staff to national sales coordinator, and Claude Taylor from account executive to assistant sales manager, WJZ-TV, Baltimore . . . Alan B. Johnstone to sales department, KEWB, San Francisco . . . Irving Stevens from KEX, radio, Portland, to sales development and promotion director, KFMB-TV, San Diego and FM, San Diego.

**Thisa 'n' data:** Broadcast Advertising Club members heard A. C. Nielsen Co. chairman, Arthur C. Nielsen, explain the importance of marketing research, at a luncheon in Chicago last week . . . TvB has put out brochure, Image Through Items, results of a Pulse conducted study made in the Minneapolis-St. Paul market.

**Kudos:** WNCT, Greenville, N. C., presented award by North Carolina Agricultural Stabilization and Conservation State committee for "outstanding public service to farmers and the general public in Eastern North Carolina.

### RADIO STATIONS

FCC's broadcast financial data for 1959 shows that the radio industry as a whole had total revenues of \$580 million, 7.1% over 1958.

The time sales breakdown by divisions:

Network .....	\$ 32,659,000
National spot .....	188,143,000
Local .....	359,138,000
<b>Total .....</b>	<b>\$579,940,000</b>

(See SPONSOR-SCOPE, page 22 and Washington week, page 71, for more figures out of FCC '59 radio report.)

### Ideas at work:

**Down to earth:** WMGM, N.Y.C., whose air personality, Ted Brown, spent six days, three hours, and 31 minutes ensconced in a station wagon on a platform some 50 feet in the air, has come down off his lofty perch. Over 150,000 entries were received by the station from listeners, and visitors to the site, venturing a guess as to the exact time Brown would descend from his novel living, broadcasting quarters.

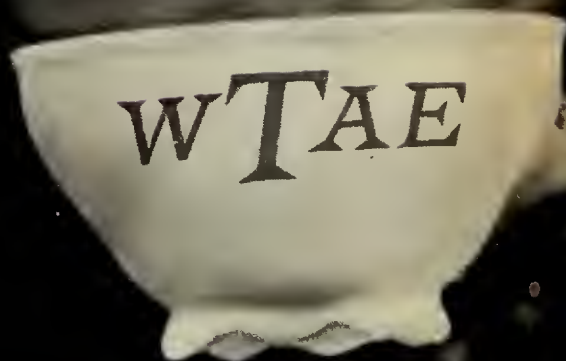




IN PITTSBURGH THIS SEASON...

# Take TAE and See

TAE-time is ABC-time!  
Get your extra-hot  
adjacencies now.

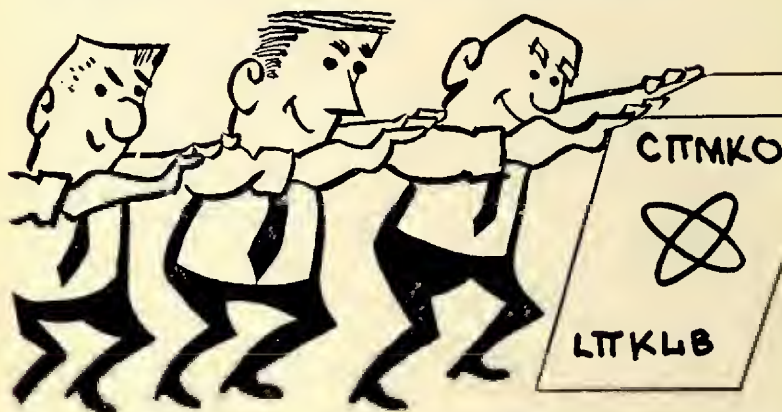


**WTAE**  
BIG TELEVISION IN PITTSBURGH  
CHANNEL **4**

REPRESENTED BY THE KATZ AGENCY



## GET THAT EXTRA



## PUSH

You know that it's the extra push that makes the difference between an average campaign and a "Red-Letter Success." You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.



THE QUINT CITIES

DAVENPORT  
BETTENDORF } IOWA

ROCK ISLAND  
MOLINE  
EAST MOLINE } ILL.

PETERS, GRIFFIN, WOODWARD, INC.  
EXCLUSIVE NATIONAL REPRESENTATIVES

PRESIDENT Col. B. J. Palmer  
VICE-PRES. & TREASURER D. D. Palmer  
EXEC. VICE-PRESIDENT Ralph Evans  
SECRETARY Wm. D. Wagner  
RESIDENT MANAGER Ernest C. Sanders  
SALES MANAGER Pan Shaffer



To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week—and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

ters. The closest guess will win station wagon as the prize.

Free samples: WIL, St. Louis, WRIT, Milwaukee, and KBOX, Las Vegas are trying out a new car mailing project. The idea: specially-produced announcements, on a Saturday basis, are being aired by the station urging listeners to see the new lines in their respective dealer showrooms. Letters with non-negotiable checks in the sum of \$18,000, are sent to the dealers advising that a comparable sum in free air time has been handed out in their behalf. Follow up contacts by station account executives, and direct mailing pin-pointing the stations facilities complete the station selling job.

How radio reaches 'em: KISW, Portland, tested its station reach with an unique contest *Radio Reach Everywhere*. Listeners were invited to write and tell the strangest place where they have listened to the station. From the deluge of letters it was learned that a traffic officer carried a transistor in his cap; a mother listened on a trampoline; some members of Uncle Sam's Navy heard the Portland station deep beneath the Pacific in a submarine.

Cool radio listening: KBIG, California, came up with a cool idea in advertising for its sponsor. Alpine, maker of evaporative air coolers by scheduling spots only on days when temperature soared above the normal mark. Alpine sales increased 20% with this method.

What next?: KBON, Omaha, is cashing in on the instant product by giving its listeners an Instant Weather News. The combination community service, news and station promotion gimmick goes like this: With the use of phone company answering facilities and equipment, the station records complete current weather conditions and a 24-hour forecast, plus the top news story of the hour, every hour, 24 times a day. Listeners avail themselves of this modern day capsule report by dialing the phone number.

Radio puts on the dog: KDWB, Minneapolis-St. Paul, paid tribute to the canine set by staging a personality contest for members of man's best friend.



# Educational services add to the big picture in CHARLOTTE

## PHYSICAL SCIENCE

—daily high school  
credit course in  
cooperation with the  
University of N. C.

## FARM & HOME

—daily information and  
instruction in cooper-  
ation with N. C. Dept.  
of Agriculture

## CONTINENTAL CLASSROOM

—college credit  
course, network

## TODAY ON THE FARM

—network, weekly

# WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

**People on the move: Sidney Goldstein**, secretary-treasurer, Consolidated Sun Ray Radio Stations (WPEN, Philadelphia; WALT, Tampa; WSAI, Cincinnati), named secretary of the parent organization . . . **George Gray** from eastern division manager, Paramount Television Productions to v.p. and general manager, WORL, Boston . . . **Mrs. Shirley M. Ott** from office manager and sales manager, KRIB, Fort Lauderdale, to general manager, same station . . . **Hal O'Halloran**, sports announcer, KFH, Wichita, KOME, Tulsa, to account executive, KOME, Tulsa . . . **Mike Verges**, account executive, WTIK, New Orleans, to sales manager, WWOM, that city . . . **Judith Lawton** from KABC, L.A. writer-news caster, to KNNDI, Honolulu, as station manager . . . **Cal Culver** from KFVR-TV, Bismarck, N.D. to KBOM, same city, as station manager . . . **E. C. Hughes** from KFWB, L.A. to KLAC, Glendale, as account executive . . . **Martin Gaiamo**, from general sales manager WILX-TV, Lansing, Mich., to general manager, WPON, Pontiac, Mich.

**Station acquisition:** WEW, St. Louis, sold to Franklin Broadcasting. Sale price: \$600,000. Sale brokered by Hamilton-Landis & Associates . . . **KTVE**, El Dorado-Monroe, Calif., bought by Veterans Broadcasting Co. New officers: Ervin F. Lyke, president; John B. Soell and William H. Simons, v.p.'s; George Claffey, treasurer; Grant Neville, secretary.

**Kudos:** WIP, Philadelphia, station alumni to honor former boss, Benedict Gimbel Jr., at a get-together in Philly, 26 October.

**Thisa 'n' data:** WMMM, Westport, Conn., took a popularity jump from 9th to a near tie for second place in the recent Pulse study involving the

station's eight-market coverage area . . . WGTG, Greenville, N. C., took the direct route in attracting media buyers by sending samples of freshly-harvested Bright Leaf tobacco to some 200 buyers.

## FM

National advertiser's are taking to fm on the double, according to Walker-Bewalt.

Advertising schedules on Quality Music FM stations ran double that of last year during the month of September.

The current roster advertiser: Arnold Bread, Atlantic Monthly, Danish Blue Cheese, Oldsmobile, French Tourist Bureau, Fleetwood Coffee, Chrysler Corp., TWA Airlines, Grace Line, Hamilton Watch, Matson Navigation, Time Magazine and Japanese Airlines.

**The four-month old FM Broadcasters association of Greater Kansas City has taken several giant steps forward in establishing fm as a selling implement.**

Their methods: the organization originated and produced a 17-minute color slide-sound film presentation which traces the growth of FM radio and stresses its selling potency.

More than 100 key admen were exposed to the presentation at a special gathering in Kansas City, last month.

**FM notes:** WXFM, Chicago, extended its evening programing to five hours per week with the addition of *After Hours*, last week . . . KMLA, L.A. began, last week, to broadcast programs in Yiddish, French, Spanish, German, Italian and Hungarian via an international segment of programs slotted in the early a.m. to noon hours.

## NETWORKS

**Net tv sales:** American Tobacco (BBDO) to sponsor *Remember How Great*, Jack Benny hosting, on NBC, 9 February . . . **Commercial Bank of North America** (Bach Associates) purchased sponsorship of *Meet The Press*. WNBC, N.Y.C.

**New radio affiliation:** KCPH, Phoenix, to join ABC, end of month.

**Promotion idea:** NBC TV borrowed from the Chinese in its latest promotion gimmick. Fort cookies are being dispatched to affiliate stations who, in turn, are handing them out in their areas. When opened, the Chinese confection reveals a little slip of paper which reads something like this: *Yes! We have Bonanza every Saturday—NBC.*

**Net people:** E. Roger Muir signed his post as senior men NBC's program department. plans: to produce film and live productions and theatrical offerings in his newly formed company—Merritt Enterprises, Inc.

**Net thisa 'n' data:** Some 210 C affiliate radio stations have been g ed with season memberships in New York Philharmonic Society.

## REPRESENTATIVE

**Rep appointments:** KICN, Denver, to H-R Representatives . . . KICN, Calexico, Calif., to Sandeburg-Gardner . . . KSWO-TV, Wichita Falls, Texas, to Venard, Rintoul & McConnell . . . WQMR, Washington, D.C., to Headley-Reed . . . WEZE, Boston, and WJET, Rochester, N. Y. to Robert E. Eastman.

**New address: Forjoe and Company L.A. office location: Palms Building, 6362 Hollywood Blvd.**

**New office: Robert E. Eastman**  
Atlanta.

**Personnel moves:** John S. Hug promoted to assistant sales manager for radio, Avery-Knodel . . . **Donald F. McCarty** from S. E. Zubrow, Philadelphia, to radio sales station, Avery-Knodel, N.Y.C. . . **Lewis Johnson** promoted manager, Eastern office, NBC Radio Spot Sales . . . **William P. Marseilles** from Life Trainer Corp., Binghamton, N.Y., to Robert E. Eastman, Atlanta office, manager.



# SOME LIKE PLAIN VANILLA



...others like chocolate, strawberry, black walnut... in fact, that's the reason for 28 flavors...

*something to suit every possible taste!*

Good, sound programming comes in many flavors, too. At KSLA-TV the flavors of programming are as many and varied as are the tastes of our 755,000 viewers.

And each flavor... *news, variety, public affairs, comedy, drama, action*... has all the richness and taste appeal that keeps the viewers coming back for more.

Our advertisers keep coming back, too, for the "double-dip" of KSLA-TV's audience loyalty. Ask your *Harrington, Richter & Parsons* man to scoop up your flavor of availabilities for you today.

We've got 'em all... even plain vanilla!



**KSLA-TV**  
channel 12

shreveport, la.



## FILM

Syndicators are often able to make a success out of a specialty that other distributors and producers have overlooked.

Thus Official Films is riding the crest of a wave which it itself did much to set in motion: the shorter program segment.

Official's three latest entries of this type are *Profile* and *Animal Land*, each five minutes, and *Do You Remember?*, a one minute series.

All are now being shown to network prospects, but might possibly be subsequently released for syndication instead.

**Sales:** NTA's post-1948 20th features to WKBW-TV, Buffalo; WFAA-TV, Dallas, and WFLA-TV, Tampa . . . ITC's Canadian office sold *Halls of Ivy* to the Canadian Broadcasting Corporation (CBC), the fifth program deal to that network this year . . . Sara Lee renews *Play of the Week* in Chicago . . . CNP's *Jim*

*Backus Show* to American Tobacco (BBDO) on WHIO-TV, Dayton, and WISH-TV, Indianapolis; Southwest Public Service, KSWB-TV, Roswell, N. M.; Kerns Bakery on WLAC-TV, Nashville; and to stations KGMI, Honolulu; WDAU-TV, Scranton; Wilkes-Barre; KFBC-TV, Chevening; WJIM-TV, Lansing; KREX-TV, Grand Junction, and KID-TV, Idaho Falls.

**More sales:** WTVH, Peoria, bought a package of post-1950 Warner Bros. films . . . UAA features to WOR-TV, New York; KHJ, Los Angeles; WVEC-TV, Norfolk; WOC-TV, Dayton; WRGP-TV, Chattanooga; WTVR, Richmond; WTAP-TV, Parkersburg, W. Va.; WOOD-TV, Grand Rapids, and WSIX-TV, Nashville also UAA Popeye and Warner Bros. cartoons to KTLA, Los Angeles; WTOP-TV, Washington; WFAM-TV, Lafayette; WTRF-TV, Wheeling; WOOD-TV, Grand Rapids, and WTTG, Washington.

**Programs:** Goodson-Todman Productions signed Howard Erskine to produce and Larry Marks to produce *Medical Detectives*, a new tv suspense series based on Berton Roueche's novels and his stories in the New Yorker magazine.

**Promotion:** NTA is providing special Trailer Quiz to stations buying its post-1948 20th Century Fox feature film package. Viewers are asked to identify forthcoming tv releases from glimpses of scenes . . . The American Legion Auxiliary Golden Mike award went to Ziv-UA's *Man and the Challenge*.

**Research:** Ziv-UA sales researchers have discovered that the syndication buying pendulum is swinging toward sponsors and away from stations. This year, for the first time, sponsors are signing the majority of film contracts (53%), compared to the last year when stations still did most of the negotiating (51%). The rise was attributed to the entrance of national advertisers into syndication; they comprise 31% of buyers of *Case of the Dangerous Robin* currently, compared to virtually nothing when *Sea Hunt* started four years ago.

# A BILLION DOLLARS ON A SILVER PLATTER



It's not exactly a gift . . . but it's yours with one simple buy. Buy WSFA-TV and you effectively reach Montgomery and Central-South Alabama . . . where a million people spend over a billion dollars every year.

# WSFA-TV

NBC / ABC MONTGOMERY - CHANNEL 12



Represented by Peters, Griffin, Woodward, Inc.

The Broadcasting Co. of the South  
WIS-TV Columbia, South Carolina



\_\_\_\_\_

REPRINTS	
TIMEBUYING BASICS	1 to 10..... 40 cents each
TELEVISION BASICS	10 to 50 ..... 30 cents each
RADIO BASICS, FM BASICS	50 to 100 ..... 25 cents each
	100 to 500..... 20 cents each
	500 or more .. 15 cents each

<input type="checkbox"/> '60 AIR MEDIA BASICS ISSUE	NAME.....
<input type="checkbox"/> TIMEBUYING BASICS	FIRM.....
<input type="checkbox"/> TELEVISION BASICS	ADDRESS.....
<input type="checkbox"/> RADIO BASICS, FM BASICS	.....

**MEDIA BASICS**

**MEDIA BASICS 1960 AIR MEDIA BASICS**

**1960 AIR MEDIA BASICS 1960 AIR MEDIA BASICS**

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**AIR MEDIA BASICS**

**1960 AIR MEDIA BASICS**

## PUBLIC SERVICE

**Stations throughout the country have gone presidential-poll happy as never before.**

The polls vary as to methods: some are phone-ins and others are by cards; some of the phone solicitations are based on carefully devised samples and others are willy-nilly from the phonebook.

At any event it's a game at which anybody can play and it has this likely asset: stimulating actual voting at the polling-place.

**Advertisers are taking a shine to public service programing:**

Sponsorship figures of this type of programing, over the past three years, bear this out, according to CBS's John Karol.

Quarter-hour sponsored programs on three networks increased like this:

- October-April 1957-1958: 357 sponsors
- October-April 1958-1959: 475 sponsors

• October-April 1959-1960: 569 sponsors

This does not include the political coverage of conventions, presidential campaign doings and election returns.

**Here and there:** WMCA, N.Y.C., premiered last weekend, *The Time Is Now*, a dramatized study of how one southwestern city integrated peacefully . . . WLAM, Lewiston, Me., received kudos from the local paper with a feature article and photos spotlighting the station's public service program on City Council doings . . . WIL, St. Louis, did its part in fire prevention week by airing special announcements and taking active part in the city's parade . . . KTRK-TV, Houston, telecast *Expedition Houston*, a historical documentary . . . WFIL-TV, Philadelphia, KDKA-TV, Pittsburgh, WBZ-TV, Boston, WJZ-TV, Baltimore, KYW-TV, Cleveland, and KPIX, San Francisco, to present *University of the Air* series, produced by Triangle.

**More here and there:** WIIC, Pittsburgh, giving cash grant of \$2,000 to WQED, the local educational station for needed sound-proofing material . . . WSEN, Baldwinsville, N. Y., began a school bus safety feature alerting motorists of caution areas . . . WLW-D, Cincinnati, acquainting area people with outer space mysteries with the program *Expedition Space*.

**Kudos:** WCAU-TV, Philadelphia, recipient of certificate for meritorious public service from the Internal Revenue Service of the U. S. Treasury Department for the program *Is Deductible?* . . . WCSH-TV, Portland, recipient of the American Heart Association's 1960 tv award . . . WCCO-TV, Minneapolis-St. Paul, news department honored with Radio Television News Directors Association's top national award . . . WADL, Ansonia, Conn., president and general manager Sydney E. Byrnes, awarded honor title *Fund Raising Personality of the Year* by the Connecticut Association of Mental Health.

# ADVERTISERS WANTED TO KNOW...

THE NUMBER 1 STATION IN THE DES MOINES AREA MARKET!

SO . . .

ADVERTISERS AND AGENCIES  
SELECTED THE AREA!

IT WAS THE 23 COUNTIES WHICH  
ADVERTISERS AND AGENCIES  
DEFINED AS THE DES MOINES MARKET

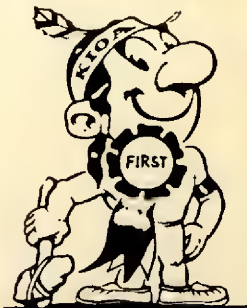
PULSE, INC. MADE THE SURVEY!

THE PERIOD COVERED MONDAY  
TO FRIDAY, JUNE 15 - 28, 1960

**Public Radio Corp.**

KIOA DES MOINES    KAKC TULSA    KBKC KANSAS CITY

CHARLES STONE, General Manager  
JIM DOWELL, V.P. & Dir. of National Sales



THE RESULTS?

# KIOA

AGAIN WAS RATED

# 1<sup>st</sup> CHOICE

IN THE 23 COUNTY  
DES MOINES  
ADVERTISER AREA

FOR COMPLETE INFORMATION ON KIOA CONTACT KIOA OR ADAM YOUNG, INC., REPRESENTATIVES



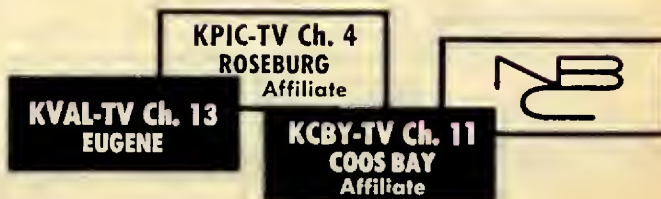
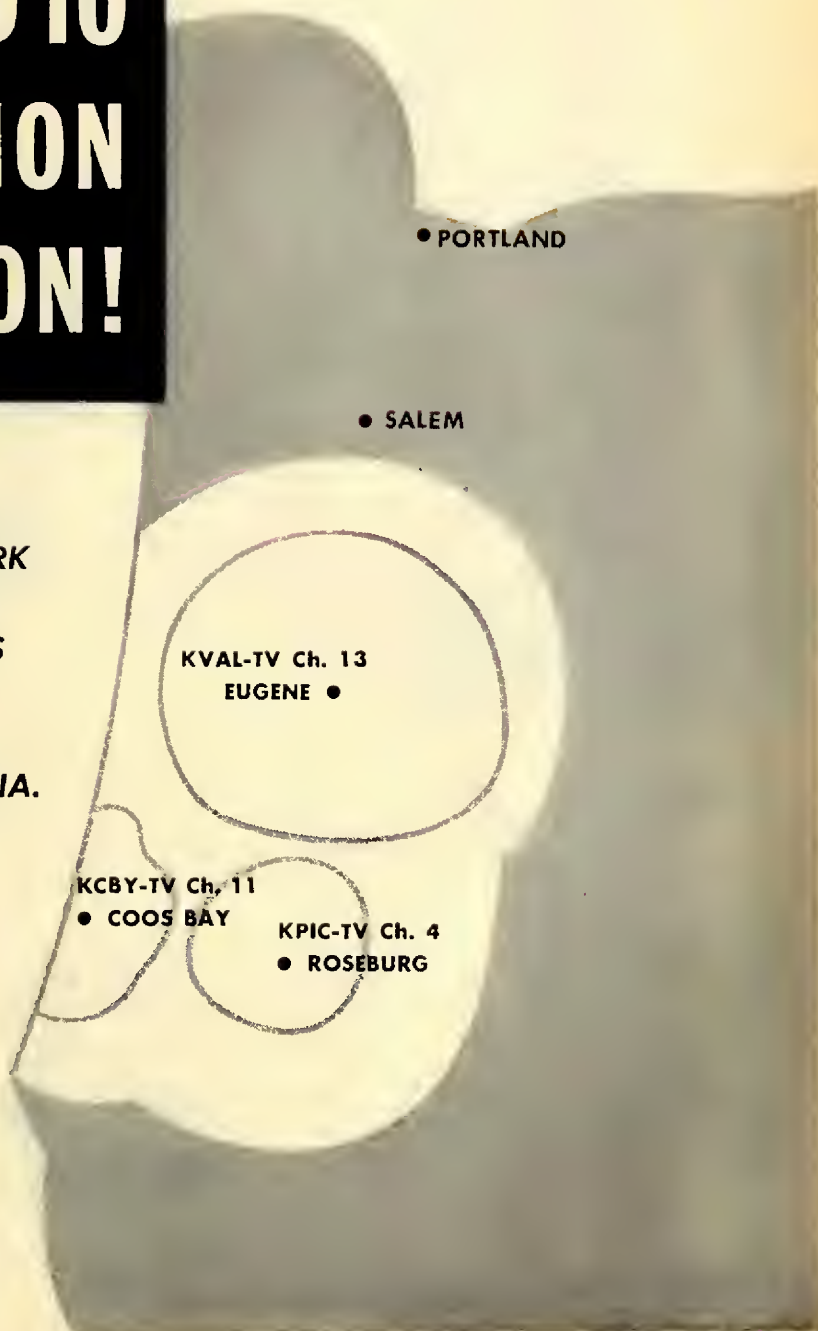
# LOOK WHAT'S HAPPENED TO TELEVISION IN OREGON!

NEW THREE STATION NETWORK  
CALLED "**OREGON TRIANGLE  
TELEVISION**" THAT DOMINATES  
THE ONLY MAJOR MARKET  
BETWEEN PORTLAND, OREGON  
AND SAN FRANCISCO, CALIFORNIA.

That brings the only clear picture to  
over 100,000\* TV homes with an  
estimated buying income  
\$685,062,000.\*

*Easy to buy! One order, one  
billing to your Hollingbery man  
or Art Moore & Associates  
(Portland-Seattle)*

\*A very conservative estimate  
if you have looked at other  
ratings and surveys.



Remarkable  
ROCKFORD  
BELONGS IN YOUR  
MARKET MIX

STIR  
UP  
SALES

BUY  
WREX-TV

THE  
HOT  
BUY  
EVERY  
MONTH



GET THE FACTS  
FROM OUR  
PERSPIRING REPS

H-R TELEVISION, INC.

**WREX-TV**  
CHANNEL 13 ROCKFORD



J. M. BAISCH  
Vice Pres. & Gen. Mgr.



ANOTHER WRBL-TV EXCLUSIVE  
IN GEORGIA'S SECOND  
MARKET



★  
Now available for  
replay of National  
spot tapes.

★  
Studio and remote  
multicamera  
facilities.

★  
Call your  
Hollingbery man  
for details and  
rates.

COLUMBUS, GEORGIA  
**WRBL-TV**  
Channel... **3**

## Tv and radio NEWSMAKER



**Donald H. McGannon**, president of Westinghouse Broadcasting Co., was present with the coveted Pulse "Man of the Year" award. He was honored by Pulse for "dedication to the industry and enlightened leadership of the Westinghouse Broadcasting Co., and of the NAB TV Code Revision Board which set industry goals, and was instrumental in raising public service programming and industry commercial standards." Previous winners of the Pulse award included Robert Kintner, and Marion Harper.

**Harold Miller** has been elected vice president and associate media director of Grey Advertising, Inc. Coming to his new post from Benton & Bowles, Miller succeeds Eugene A. Accas who is shifting over to the radio/tv department as v.p. for network relations. Most recently Miller was v.p. and manager of the media department at B&B. Earlier he was media research manager for the Biow Co. Other Grey appointments: Philip Brand and Helen M. Wilbur have been made assistant media directors.



**Milton H. Raymond** has been named senior vice president of Grey Advertising, Inc., as well as chairman of the agency's new created administrative plans board of the New York office. Raymond joined Grey in June of this year as a v. p. and accounting group supervisor. For 10 years prior, he was v. p. first of Dowd, Redfield & Johnson and later, in 1959, its successor Company, Dowd & Aleshire. Earlier he was with Lester Harrison, Inc. Raymond is a native New Yorker, married to singer Dorothy Sarnoff.

**James A. Jurist** was appointed director of business affairs for California National Productions, a subsidiary of the National Broadcasting Company. Jurist, who came to NBC in 1956 from the accounting staff of Arthur Young & Co., was employed first as financial analyst at NBC. Later, he moved up to manager of internal auditing, then to chief accountant, director of operating budgets. Chicago born, Jurist lived in Brooklyn, has a B.A. from Columbia College, an M.B.A. from Columbia's School of Business.







*We are Pleased  
to Announce that*

**WSJS Radio & Television**  
**WINSTON-SALEM / GREENSBORO**

**Are Now Represented Nationally  
by**

**PETERS, GRIFFIN, WOODWARD, INC.**

Triangle Broadcasting Corporation

President

## The seller's viewpoint

*It has often been said that television creates its own markets. Owners of area tv stations point out this is particularly true of them. A vocal spokesman on this point is John W. Guider, president of WMTW-TV, Portland, Me., (Mt. Washington, N. H.). Guider naturally feels strongly about the fact that the conventional methods of market ranking do not take into account the specific coverage advantage that area stations have. According to Guider, of the 450-odd commercial television stations in the U. S., only five are area types.*



### 'YES, VIRGINIA, THERE ARE AREA STATIONS'

**F**or a long time we have been pounding away at time-buyers with statistics to the effect that there exist two types of tv stations. Those that serve metropolitan markets and are termed metropolitan stations and a group of stations that are termed area stations, that do not serve one particular metropolitan market but serve a number of markets, both metropolitan and smaller.

We realize that there are a number of reasons for a misunderstanding of the terminology *area station*; mainly, we realize some of this misunderstanding stems from the fact that there are only about five stations in this country which are in truth area tv stations as against some 450 other commercial tv stations.

However, the reason we stress the fact that we are an area station and not a metropolitan station should be obvious. Start out with the proposition "markets" and you can get a pretty good idea of the difference in our "market" and the "market" of a city serving a metropolitan area.

Traditionally stations have been located in and for major cities, and their market has been generally accepted as the market of that city in the sense that the market has been defined by the Census Bureau, or by custom, or by the various agencies that list and give statistics for "markets."

An area station has no such "market." Its market consists of a great many small towns and rural communities and farms, and in the past it has not been gathered together into any tidy little package such as exists for any station located in the first 200 cities (from a population standpoint) in the country.

A Bloomington, Ill.; a Reno, Nev., or a Charleston, W. Va., will find itself listed among the markets in a dozen places, but Mt. Washington, reaching a population several times greater than any of these places may not be found in some conventional market listings.

Recently however, a television research outfit threw out its long-established concept of what constitutes a market

and merely measured the actual area served by the various stations. For the first time Mt. Washington was listed not only for the first time as a market, but as the 59th market in the country—an extremely important indication of the difference between area and metropolitan stations.

The thing that we hope timebuyers will file away in their minds for use in buying time in the future is that a major population center can account for less than 15% of total population coverage (in our case, for example, the city of Portland, Me.). Another example: by far the majority of our viewers are to be found in some 1,100 small towns that lie within our primary service area.

When a distributor or a marketing man speaks of Portland, he means the entire marketing area of Maine, New Hampshire, and Vermont. His distribution lines begin in Portland and cover the tri-state area. The advantages of an area station to advertisers of nationally or regionally distributed products are obvious.

As an area station we encounter evidence every day that all the rules are made for metropolitan stations and none of them ever considers its application to area stations. Countless examples could be made beginning right with the FCC rules: provisions which make all the sense in the world for most stations are absurd when applied to area stations. Consequently, it is important that the terminology "area station" be more closely studied by the people who are investing an advertiser's money in the tv medium.

An area station is in a rather unique position. There is no other medium that can cover an area like a tv area station. Neither by tv from "metropolitan" stations, radio, newspapers, match boxes, billboards or any other form of advertising is it possible to reach such a large number of people without using a greater number of outlets.

So in the future, when someone mentions area stations and asks about them, I hope the answer will be "Yes, Virginia, (and Miss and Mr. Timebuyer), there is such a thing as an area station."





## AMERICA'S FAVORITES



Gerber Products Company—makers of America's favorite baby food—and the CBS Television Network's "Captain Kangaroo"—America's favorite children's program—have completed an uninterrupted alliance of four years. And now their fifth year is beginning. The key to such a successful relationship? Sales results! As Gerber begins its fifth consecutive year of sponsorship, the Captain Kangaroo family salutes its friends at Gerber and says "thank you" for continued support and trust.

### CAPTAIN KANGAROO/CBS TELEVISION NETWORK

In addition to Gerber Products Company, represented by D'Arcy Advertising Company, Captain Kangaroo salutes these other sponsors: American Doll & Toy Corp.; The Borden Co.; Colgate-Palmolive Co.; Colorforms; Continental Baking Co.; P. H. Hanes Knitting Co.; Hollywood Brands, Inc.; Little Crow Milling Co.; The Kitchens of Sara Lee, Inc.; Arnold, Schwinn & Co.; Schaper Manufacturing Co., Inc.; The Welch Grape Juice Co., Inc.; Warner-Lambert Pharmaceutical Co.; A. G. Spalding & Bros. Inc.; Kellogg Co.; Rainbow Crafts, Inc.; Tootsie Roll Co.; Texaco, Inc.

# SPONSOR SPEAKS

## The man and the challenge

When, in early January, Governor LeRoy P. Collins steps in as president of the NAB, he will have the enthusiastic backing of a large majority of broadcasters.

Nearly every radio and tv man we have talked to since the Collins appointment was announced on 10 October, has expressed gratification and delight that the NAB selection committee was able to find a man of such stature to head up the Association.

Several have pointed out to us that Governor Collins, even before the Democratic Convention in Los Angeles swept him to national tv prominence, was an energetic user of the broadcast media during his two Florida terms.

He brings to the NAB a sympathy with and an understanding of the power and importance of radio and tv, as well as a high-level knowledge of political and legislative problems.

But the Governor also faces one of the most challenging and difficult jobs which exist anywhere in American business.

No other large industry—and we say this very deliberately—has as many rugged individualists, or as many conflicting viewpoints, as has the broadcast business.

This is at once its strength, but also and especially in times of crises the industry's great weakness. It is difficult for strong leadership to assert itself, even when strong leaders are desperately needed.

The test of Governor Collins, after he has had a chance to absorb the complex and exhausting details of his new post, will be whether or not he can give the industry the vigorous, powerful, and forward-looking leadership it genuinely deserves.

If he becomes merely a "Washington spokesman" for the private aims and ambitions of a heterogeneous group of broadcasters, he may be an attractive and highly ornamental figure, but he will have failed the larger task.

If, on the other hand, he can use his office to exert a strong positive influence both externally with the public and government, and internally, within the industry itself, he will give to broadcasting what every thoughtful man among us knows we should have.

This is the challenge the Governor faces. In this we wish him well and, as he assumes his difficult post, we pledge him our support.

## 10-SECOND SPOTS

**Oh, NAB Code!** Product protection took its lumps during that wild World Series, at least during two games. Everytime GM's commercial ended, it seemed, the radio announcer came on with, "Here's Ford!" And who did all those booming homers land? *Why, in Schenley Park!*

**The Summit:** There's a rumormongering around town that David Susskind of NTA's *Open End* has plans to take his interview with Mr. K with a real bombshell in late December. The guest has not yet been announced, but word is out that Mr. Susskind's questions are being drawn up for him by a panel of leading theologians.

**ATTN: Media Directors!** Representative Joe Martin uncovers the ready-made ad medium in his box (with Robert J. Donovan) "My First Fifty Years in Politics." He reveals, "I always make a point of shaking hands with bartenders whenever I come across them, because their recommendations, voiced at the moment when men's minds are highly receptive to ideas, carry much weight in a community." But Congressman, the boys got so confused last year they elected Miss Rheingold to the State Legislature.

**ATTN: Harry and Bert!** Those girls who are always one step ahead of the raw, the strip-teasers, have done it again—this time under the influence of spot tv and radio. There's now a pair who call themselves "The Peaches Sisters." *Quite a take-off.*

**ATTN: Admen!** "The New England Journal of Medicine" reported, after a study of Trappist monks, that "neither a peaceful life nor a diet extremely low in meat and animal fat (and daily physical exercise) protect (them) from the ills often linked with high pressure civilization" typified by the life of the average American business or professional man. *It's an onion in it this time, Arthur.*

**The truth stinks:** Jack Carroll, morning broadcaster at WIL, St. Louis, sends along a hard-luck story about a guy who spent \$4,000 for a halitosis cure and then found out that no one liked him anyhow. *Well, better than no breath at all.*



**OUTSTANDING VALUES**

**1885**

**SPECIAL SPRING OFFERING.  
OF  
BABY CARRIAGES**



**Hand Made in America**

**1960**

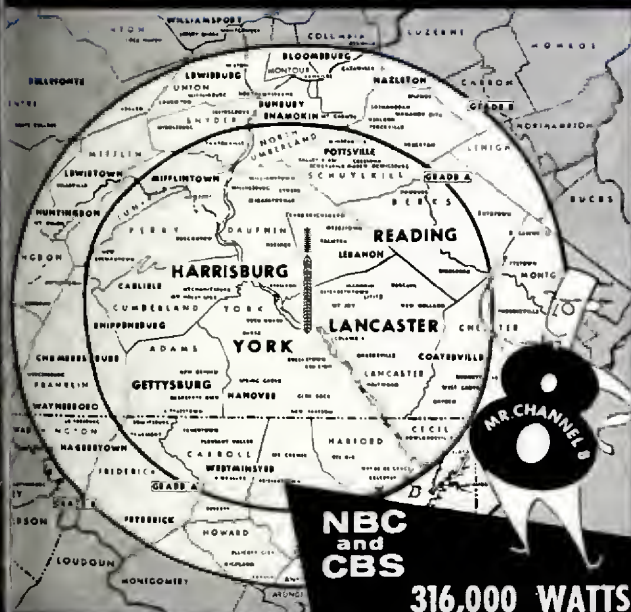
**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

**MULTI-CITY TV MARKET**



Best buy in the Lancaster/Harrisburg/York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

**STEINMAN STATION**  
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco



# WNAX-570 NATIONAL PLOWING CONTEST--HOST TO PRESIDENTIAL CANDIDATES

Focal point for the attention of 160,000 visitors to the 1960 National Plowing Contest and Soil Conservation Field Days was the assembly area where presidential candidates, Vice-President Richard Nixon and Senator John Kennedy delivered major farm policy addresses.

Despite rain, mud and inclement weather, huge crowds of midwesterners visited Plowtown, U.S.A. near Sioux Falls, South Dakota to hear the presidential aspirants, tour the 100 acres of farm exhibits and watch contestants from 14 states compete for the national plowing titles.

Most of the major farm machinery manufacturers were represented in the exhibit area, displaying and demonstrating over \$5,000,000.00 worth of the latest farm equipment.

WNAX-570's co-sponsorship of this national farm event is a part of a continuing program of service to agriculture, reflecting the long record of leadership in farm broadcasting in WNAX Big Aggie Land where the farmer is King.

WNAX-570, the nation's 40th Radio Market is the only single medium that reaches and delivers this rich agricultural area.



## WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa Yankton, South Dakota  
Represented by Kolz



PEOPLES BROADCASTING CORPORATION

WNAX, Yankton S. Dak.  
KVTU, Sioux City, Iowa  
WGAR, Cleveland, Ohio  
WRFD, Columbus, Ohio  
WTTM, Trenton, N.J.  
WMMN, Fairmont W. Va.